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JOHN BARBIROLLI

Engaged as Musical Director and Conductor of the New York Philharmonic-Symphony Society for the Next Three Years

FRANK BISHOP
will play the Mozart A major piano concerto with the Nassau Philharmonic Orchestra, Hempstead, Long Island, on January 9.

ADELAIDE DE LOCA,
American contralto, is singing in opera, concert and radio this season under the management of William J. Neill, Jr. She recently sang for a private concert in New York and a guest performance of Cavalleria Rusticana with the Monte Carlo Opera in New Jersey. She is scheduled for future performances with that company, as well as for Trovatore and Aida with the Buffalo (N. Y.) Civic Grand Opera, and for an opera fund benefit concert in Buffalo, with other prominent artists. She has sung on the radio and in concert as guest soloist with Erno Rapee and his symphony orchestra.

LAMBROS DEMETRIOS CALLIMAHOS,
Greek-American flutist, now in Europe, recently gave a recital in the opera house of Riga, Latvia, an appearance which resulted in a re-engagement. He also has played in Tallinn, Estonia and Wilna, Poland, following a tour of the Baltic States. He has now begun a tour of Germany, Czecho-Slovakia, Hungary, Poland, Italy, Greece and Russia. On April 14 Mr. Callimahos is to make his New York debut under the management of the Metropolitan Musical Bureau.

THE BRENAU COLLEGE UNIT,
consisting of twenty-seven pianists, who played a gavotte in C major and Minuet in Classic Style, composed, arranged in four parts and directed by Franciszek Zachara at the third annual Georgia Piano Ensemble Concert in Atlanta. The ensemble included representatives from five states and the concert was attended by visitors from Georgia and surrounding states. Mabelle S. Wall is president of the Georgia Piano Ensemble Association.

ALICE deCEVEE
was the featured artist at the December 5 concert of the Civic Symphony Orchestra of Philadelphia, playing the Tschaikowsky B flat minor concerto for piano and orchestra

OTTO KLEMPERER (second from the right),
conductor of the Los Angeles Philharmonic Orchestra, greeted back stage on the occasion of his world premiere of the Ernst Toch Pinocchio Overture. Left to right, Dr. Sigmund Spacth, George Gershwin, Boris Morros, general music director for Paramount, the conductor, wearing his "intermission" robe, and Mr. Toch.

ADRIANNA MENDEZ,
soprano, niece of Emilio de Gogorza, and winner of a scholarship for the six weeks' summer master classes held under Ellmer Zoller in Puerto Rico, sponsored by the Puerto Rico Herald (M. Padilla, editor).

BARBARA BLATHERWICK,
coloratura soprano, gives a recital in Town Hall, New York, on January 5. Her program includes operatic arias, songs in Italian, Spanish, French, German and English, as well as Songs of India.

GLORIA PERKINS,
fourteen-year-old violinist, is to be presented on January 12 by Rafaelo Diaz in one of the Diaz Tuesday Afternoons, at the Waldorf-Astoria Hotel, New York.

ELLIS LEVY,
violinist, teacher and composer of Hollywood, was formerly assistant concertmaster of the St. Louis Symphony Orchestra.

RICHARD HAGEMAN
has been engaged to conduct an orchestral program over WOR every Thursday evening. Helena Mara was the first soloist, Winifred Cecil, the second on December 24 and Eleanor Rogers (Mrs. Hageman) on December 31. (Photo by Bloom, Chicago.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Kingly Crisis In England Had Musical Repercussions

Christmas Carollers Give Tonal Comment—Proclamation Trumpeters Improve—Duke of Windsor's Speech Broadcast at Symphony Concert—Novelties by Berg and Bax

By CESAR SAERCHINGER

LONDON.—Christmas is upon us once again, though the crisis leading up to King Edward's abdication sadly interfered with the Christmas spirit during the last two weeks. Events have left their traces in all strata of society, and even the street urchins cadging coppers by singing Christmas carols in the street have thought it necessary to give their offerings a timely twist. Strike me pink if this isn't what we heard in front of our windows a day or two ago:

"Hark! the Herald Angels sing;
Mrs. Simpson's pinched our King."

Vulgar, no doubt, but nothing short of the truth. That dynamic lady, in fact, has "pinched" much more; namely the English belief in their own innate respectability, and their assurance that all is for the best in this best of all possible worlds. But there are compensations (if we may digress thus far from our "muttons"): British democracy has once again demonstrated its unifying force, and Anglo-American relations, which might have suffered grievously, have if anything become closer.

It may be hard to believe, but not once during the crisis has anybody anywhere—and I have spoken with hundreds of English people—cast the slightest reflection on the American people, either for Mrs. Simpson or for the way in which our sensation-mongers have forced the pace. On the contrary, the pinching was held to be the lady's private enterprise. According to circles of what is known as "informed opinion," indeed, the enterprise was supported in quarters far more foreign than America.

MUSICAL BACKGROUND

All this, of course, has little or nothing to do with music, except that it has made people forget so quickly what happened just before the crisis. Sir Thomas Beecham, for instance, had returned from his German triumph with the London Philharmonic Orchestra, whose president is Lady Cunard (frequently mentioned in gossip as one of Mrs. Simpson's friends). Now that the smoke is clearing away, musical patrons are rubbing their eyes and wondering whether there are any connections between apparently isolated events—Lady Cunard's hospitality to musical and unmusical Nazis and pro-Nazis; Mrs. Simpson's frequent association with this particular smart set; the orchestra's visit to Germany and the resignation of certain members from its board; the return visit of the Dresden Opera Company to Covent Garden, and so on. It probably has no real significance; but it is all a little bewildering, and quite excusably some people feel that they may have escaped from something very unusual by losing one king and taking on another.

The proclamation of George VI, by the way, had one musical feature—the playing of a tricky fanfare. Although the silver trumpets again emitted some sour notes from the balcony of St. James's Palace, the performance was distinctly better than that at King Edward's proclamation eleven months ago; and one felt that if we could only have one a year for a while, the Royal trumpeters might achieve a really professional technic.

THREE ALBERTS

The honor of conducting the first orchestral concert of the new reign fell to Albert Coates; and by sheer chance the program opened with Mendelssohn, a composer now banned in Germany, but in this country affectionately associated with the late Queen Victoria and her royal consort, Albert the Good. Now, George VI's name is actually Albert, but he chose to use his last Christian name rather than the first, some say because Queen Victoria felt that no one would ever be good enough to live up to it, others because of possibly comic associations with a popular vaudeville character named Albert who gets eaten up by a lion in the Zoo.

Guila Bustabo was the soloist at this London Symphony Orchestra concert, playing Lalo's Rhapsodie Espagnole, and Sibelius' second was the symphony. At the end of it the audience remained in the hall to hear "His Royal Highness Prince Edward" address them, via loudspeakers, on the subject of his romantic renunciation of the throne.

Sir Henry Wood also emphasized the Mendelssohnian note (which may be an augury for this new reign) by playing that lovely work, the Scotch Symphony in the Sunday concert following the proclamation day, and again a violinist—Yelly d'Aranyi—was the soloist, in the Beethoven concerto. Sir Thomas Beecham, returning to Covent Garden at the same hour, offered Mozart (E flat symphony), Handel à la Beecham, and again a violin concerto, namely Elgar's, played by David McCallum, concertmaster of the orchestra.

BERLIOZ VERSUS SHAKESPEARE

Berlioz was *spiritus rector* at Queen's Hall for two nights. The B.B.C. Orchestra, under Albert Wolff (of Metropolitan Opera memory) as guest, had the temerity to produce his Romeo and Juliet *in toto*—an experiment which served only to confirm the verdict of time; and Dr. Malcolm Sargent, at the Courtauld-Sargent concert, gave a beautiful performance of the Symphonie Fantastique, just in time to bring the Doubting Thomases back into the fold. There probably never was another great composer who could put his worst foot forward with such power and persistency as Berlioz, or descend from poetry to bathos with such swiftness and aplomb. Wolff, the orchestra, the Philharmonic Choir and especially the soloists—Olga Haley and Parry Jones—struggled manfully to rise above the grandiloquent settings of prosy texts, but except for the Love Scene and the lovely Queen Mab movement it was a long and painful business.

PIANISTIC PABULUM

In the Courtauld concert, by the way, Egon Petri played both the Mozart D major and the Liszt A major concertos, the former with a scholarly sense of style, the latter with appropriate brilliance. And while on the subject of pianists—Leff Pouishnoff gave an engaging, colorful and brilliant presentation of Scriabin's concerto under Sir Henry Wood, in a happy program which included Glinka's Russlan and Ludmilla overture and Dvorak's New World symphony.

Full-length works—*abendfüllend* is the useful German adjective—have been in fashion of late. Berlioz' Romeo, already mentioned, is in this class. Dr. Boult gave a

(*Continued on page 20*)

Toscanini Leads in Vienna With Customary Success

Directs Orchestral Works and Beethoven Mass—Bruno Walter Conducts Brahms Requiem—Curtis String Quartet Garners Honors

By MARTA FRANK PISK

VIENNA.—Main musical events were the Philharmonic concerts conducted by Toscanini and the performance of Brahms' Requiem, by Bruno Walter. The first Toscanini concert began with symphony in D by Cherubini, interpreted in characteristic style and with dynamic intensity. It was followed by a mixture of Ravel (Daphnis and Chloé), Goldmark (Ländliche Hochzeit), Sonzogno (Tango), and Brahms (Liebesliederwälzer). The second concert included Beethoven (Coriolanus), Brahms (first symphony), Busoni (Harlekins Reigen) and Shostakovitsch (symphony No. 1).

In another Philharmonic concert the *maestro* conducted a wonderful performance of Beethoven's Missa Solemnis, with Jo Vincent, Kerstin Thorborg, Koloman Pataky and Kipnis as soloists, their work being thoroughly artistic and refined and fully befitting the high standards of excellence demanded by Toscanini. A crowded audience, deeply stirred by the impressive reading, greeted the music and the presentation with great acclaim.

WALTER AND DE SABATA

Bruno Walter triumphed at a concert of the Gesellschaft der Musikfreunde, where he offered the Requiem and the Schicksalslied, by Brahms. His intensely musical conducting and manner of serving art without show of vanity, together with the high quality of the orchestra, chorus and solo work (Jo Vincent, Alexander Sved) produced high results.

Victor de Sabata gave us an ill-assorted mélange: Strauss (Zarathustra), Dukas (Sorcerer's Apprentice), Mozart (C major symphony), Martucci (Novelletta), Wagner (Prelude and Liebestod, from Tristan). Such a program tires one and is not at all suitable for a Philharmonic concert, even if the conductor presides with finesse and meticulous routine.

VIOLIN ART

Szigeti gave a program of serious and light numbers. His playing, as is well known, reveals admirable technic and style. The audience gave him much applause. Siegmund Feuermann, brother of the cellist, impressed with Schumann's A minor violin fantasy, once a favorite program piece of Joachim. Feuermann won fine applause, particularly with Perpetuum mobile by Paganini. Vasa Prihoda offered his violin art in Grosser Musikvereinssaal to a rather small audience—unfortunately soon after Hubermann's concert. In spite of his mastership in all technical matters and his profound musicality notwithstanding, Prihoda could not stand comparison with Hubermann, and Hubermann's appearance must be recorded as the highlight of all solo-recitals till now. He attracted a large and applausive audience and was given ovations. Efrem Zimbalist was assisting violinist in a symphony concert under Kabasta. He impressed as thoroughly artistic, and seems to become more and more a favorite with the Viennese public.

BRAILOWSKY AND CURZON HAILED

After two years' absence, Brailowsky returned to our concert life. Under Prof. Konrath, the Vienna Symphony Orchestra accompanied this marvelous pianist in Chopin's E minor concerto, the Tschaikowsky concerto, and Liszt's Totentanz, all conceived on lines of tremendous breadth. The audience gave Brailowsky the reception due a pianist of his rank and only after many extra numbers had been added, would they let him go.

With great simplicity and humbleness, Clifford Curzon gave Beethoven, Schubert, and Schumann in his recital; warmth of tone, romantic temperament, and noble musicianship were outstanding features of his art. The concert won a sensational success.

Ray Lev, who in 1930 gained the American Matthay Association Scholarship, appeared in a program of Bach-Liszt, Beethoven, Schumann, Brahms, and Ravel, these numbers being suitable material for the exercise of her technical skill and pianistic art.

CURTIS QUARTET ACCLAIMED

The Curtis String Quartet, from Philadelphia, was heard in an excellent concert before a capacity audience. The program was given with fine ensemble and artistry, the foursome winning universal approval for the finished and engaging quality of their work.

Debuts Mark First Week of Opera

Metropolitan Introduces Vina Bovy in Title Role of La Traviata—Wettergren Sings Dalila, with Abravanel as New Conductor—Bartered Bride Delights in English Version

The Metropolitan Opera's initial week, which began with Die Walküre on December 21 (as previously reviewed), included a number of further debuts. Vina Bovy, Belgian soprano, was heard for the first time with the company in the title role of La Traviata on Christmas Eve. A first Metropolitan assumption of Dalila in Saint-Saëns' opera, a restoration after several years, was made by Gertrud Wettergren at Saturday's matinee, when Maurice de Abravanel effected his entry as conductor. A feature was the first presentation in the regular season of the delightful English production of Smetana's The Bartered Bride, which took place on Friday. Other newcomers heard during the week were Muriel Dickson, Natalie Bodanya, Lucielle Browning, Anna Kaskas, Irene Jessner, Karl Laufkoetter, George Rasely, Wilfred Engelman, Norman Cordon and John Gurney.

TRISTAN AND ISOLDE, DECEMBER 23

One of the most intensely emotional and musically uplifting performances of Tristan and Isolde which has ever been heard at the Metropolitan, took place on the second evening of the current season there.

Artur Bodanzky and his orchestra gave magnificent account of the instrumental score, and with due regard for the singers.

Of the cast, Mme. Kirsten Flagstad and Lauritz Melchior won top honors with their vocal plenitude and splendor, which they also toned down to the most tender pianissimo accents in the softer passages of the second act. The ardent acting of the pair matched the warmth of their singing, and they deserved the ovations extended by the enthralled listeners after each curtain.

Kerstin Thorborg furnished a notably characterized Brangaene, gentle yet fiery, and intoned with art and ample power. Her voice is a high one for a contralto, sometimes lacks in sensuous appeal, but always respects musical dictates. Mme. Thorborg won her full share of plaudits.

Emanuel List's magnificent achievement as the noble King Marke merits more than passing mention. He portrayed as splendidly as he sang, with perfect diction and round sonority.

Julius Huehn, as Kurvenal, contributed heroic stature, agreeable voice, and a conscientious impersonation which should touch greater heights to be profoundly moving.

Karl Laufkoetter, a newcomer, made a satisfactory debut as the Shepherd, James Wolfe and Hans Clemens did their minor parts with experienced authority and skill. Arnold Gabor was the Melot.

Leopold Sachse's stage direction had plausibility by avoiding some of the outmoded static effects. He takes the dramatic liberty of introducing Melot with the reception party at the end of he first act, and it is a logical and theatrically enlightening touch.

LA TRAVIATA, DECEMBER 24

The first La Traviata of the season on Christmas Eve brought the debut of Vina Bovy, the Belgian lyric-coloratura soprano, in the role of Violetta. Mme. Bovy is a very attractive young woman. She is exceedingly personable on the stage and acts with ease and charm. Her voice is fresh, more lyric in quality than coloratura, and she uses it with artistry. Her Italian enunciation is distinct and authoritative. All in all, it was an auspicious debut, and except for a few notes that were slightly off pitch, due probably to the nervousness attendant upon every Metropolitan debut, Mme. Bovy may be acknowledged as an important personage of the association.

Nino Martini was the charmingly youthful Alfredo. His voice has gained in volume since last season and in no way sacrificing artistry, his tones rang fully and clearly in

(*Continued on page 8*)

Cincinnati Orchestra and Guest Vocalists Score in La Tosca

Goossens Directs Dramatic Performance—Simon Barer Triumphs as Symphonic Soloist—Enid Szantho and Feuermann with Matinee Musicale Club

CINCINNATI, O.—Given a cast that includes excellent singers for each role, the Cincinnati Symphony Orchestra for the accompaniments, adequate staging and costuming, and Eugene Goossens' enthusiastic and authetic direction, it is little wonder that the Cincinnati audience became wildly demonstrative over the production of La Tosca.

Goeta Ljungberg in the title role gave ample evidence of her perfect vocal equipment and her histrionic command of the part. An ovation was accorded her after the aria Vissi d'Arte. As fine a voice as that of Armand Tokatyan has seldom been heard here, and he gave beauty of tone quality and acting ability to the role of Cavaradossi. Alfredo Gandolfi as Scarpia showed artistry and scored a big success by the use of his voice and his command of the stage business. He was entirely at home at all times in his work. Ludovico Oliviero always brings to his roles a well trained voice, and knows how to make the best of every detail. Italo Picchi's sonorous voice was heard to advantage as Angelotti, Richard Fluke doubled as a Gendarme and a Jailer, showing in both vocal and dramatic ability. Frances Benner was heard as the shepherd.

Mr. Goossens shouldered all tasks for the production as Wilhelm von Wymetal was in the midst of a Metro-Goldwyn-Mayer picture and could not come as stage manager. The local chorus under direction of Alexander von Kreisler showed the results of excellent training and will be a fine nucleus for all further operatic ventures here. The orchestra played with unity, flexibility and a fine balance, each section maintaining a high artistic standard.

SIMON BARER HAILED WITH ORCHESTRA

Simon Barer, soloist with the Cincinnati Symphony Orchestra, distinguished himself by a beautiful and masterful performance of the Rachmaninoff concerto for piano and orchestra (No. 2) in C minor (op. 18). He is a great talent and his technic is scintillating, while his impressive personality ingratiated him immediately with his audience, which accorded him an ovation. His interpretation was of unusual breadth and understanding. Eugene Goossens so directed the orchestra that it made a delicately balanced ensemble.

The program opened with a masterful reading of the Mozart Jupiter Symphony, played with a rare understanding of this composer. Tommasini's variations after Paganini of The Carnival of Venice found much favor with the audience while the tone poem, The Moldau (Smetana) was played with a depth of feeling and beauty of orchestral playing. Goossens was called out again and again to applause which he shared with his men.

MATINÉE MUSICALE CLUB

This club, headed by Mrs. Adolf Hahn, again added to its prestige by introducing to Cincinnati two artists of outstanding talent and ability: Enid Szantho, soprano, and Emmanuel Feuermann, cellist. Both proved to be impeccable artists presenting programs of inestimable musical value. Paul Ulanowsky, Mme. Szantho's accompanist, and Wolfgang Rebner, the pianist for Mr. Feuermann, received much acclaim for their share in making these concerts perfect.

The Orpheus Club, Dr. Thomas James Kelly director, presented Ora Witte, lyric soprano, as its guest artist at the opening concert of the season featuring Christmas and holiday music. Yea, Cast Me From the Heights of the Mountains (Elgar) was the highlight of the program.

The Musical Arts Trio (Howard Colf, violin; Miriam Otto, piano; Arthur Bowen, cello) and Hubert Kockritz, baritone, were presented in Schubert's trio in B flat major (op. 99), and Dvorak's Dumky trio (op. 99) by the Cincinnati Woman's Club.

Haydn's nocturne in F, scored for strings, two French horns and flute, was given its American premiere in a chamber music concert at the College of Music.

GOOSSENS DISCUSSES HIS NEW OPERA

Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, gave an interesting talk on his opera, Don Juan, before Alpha Chapter, Delta Omicron music sorority of which he is a national patron. At this meeting, Mrs. Myers Y. Cooper, wife of the former governor of Ohio, was initiated as patroness of the chapter.

A program of unusual interest was given by the Young Artists Group of Berlin, which presented vocal and instrumental music of the little known Baroque period on instruments also of that time, namely the harpsichord, various viols, recorders and transverse flutes. M. D.

GRACE CASTAGNETTA, pianist, will be heard in recital at Town Hall, New York, on January 9. Her own transcription for piano of the Polka and Furiant from Schwanda (Weinberger), and works beginning with Bach and closing with Debussy make up her program. Appearances as soloist with the National Symphony Orchestra of Washington and the Portland (Ore.) Symphony Orchestra have marked her career.

terpreters seem able to. This, by reason of his sound musicianship and his intellectual and searching approach to whatever music he undertakes. His tone is of exquisite quality and his style highly renned so that a Guidi performance is invariably one of utmost enjoyment and satisfaction. In according an encore to appease his delighted listeners, Guidi played the Chaconne from Bach's D minor sonata in faultless style.

An introduction and fugue by John Kessler, a St. Louis composer-pianist, was an interesting contribution to the orchestral program. A strong and expertly constructed work, moderately dissonant and well orchestrated, was accorded a fine reception which brought the composer forward to bow his acknowledgments.

Stravinsky's Fire Bird suite; the Forest Murmurs from Götterdämmerung and the Tannhäuser Overture concluded the list which Mr. Golschmann interpreted with his usual fine sense of proportion and musical values.

TANSMAN GUEST OF ORCHESTRA

Alexandre Tansman was the center of attraction at the concerts of December 18 and 19, the first half of the program being devoted entirely to the works of this eminent Franco-Polish musician. In a transcription of Bach's toccata and Dorian Fugue in D minor, there was revealed an important new contribution to orchestral literature. The adagio for strings, written especially for the St. Louis Orchestra, was a charming piece in the modern spirit, serene and lyrical. The Concertino with Tansman at the solo piano was what the vernacular terms a knock-out. Syncopation, cross-rhythms, idealized jazz and all sorts of technical displays, yet with fine melodic invention interwoven throughout, this late Tansman effort is one that will want to be heard often. As Tansman with his facile technic played it, the audience became excited, but although the applause persisted long after he had finished nothing further was granted. This was undoubtedly a wise decision as the effect of this unusual music might have been spoiled.

Mr. Golschmann closed his program with one of the finest readings of the Brahms C minor symphony that it has ever been the good fortune of local audiences to hear. With the orchestra personnel increased to ninety players, which is now its permanent status, the effect was all but overwhelming. O. C.

Stravinsky Here to Lead New York Philharmonic Orchestra

Igor Stravinsky, Russian composer, arrived on December 23 on the SS. Normandie to fulfill an engagement as guest conductor of the New York Philharmonic Orchestra. Mr. Stravinsky will direct six concerts in a fortnight—January 14, 15, 17, 21, 22 and 24. His opening program on Thursday evening and Friday afternoon, January 14 and 15, contains three of his own works—his Feux d'Artifice, Petrouchka Suite, and his violin concerto with Samuel Dushkin as soloist. Mr. Dushkin also arrived from Paris on the Normandie.

During his second week Mr. Stravinsky is to conduct the Sacre du Printemps and his Fire-Bird Suite. At his final concert, January 24, the American pianist, Beveridge Webster, is the soloist in the conductor's Capriccio for piano and orchestra.

Richmond Musicians' Club Program

Virginia Symphony Orchestra, Emma Otero and Others Heard

RICHMOND, VA.—The Christmas program of the Musicians' Club of Richmond, held on December 22 at the Woman's Club, offered a varied series of numbers. Julia Mildred Harper and pupils from the Elinor Fry studio danced compositions of Nevin and von Weber. Ernest Mead, young artist pupil of John Powell and Mrs. Brockenbrough, played compositions of John Powell, Liszt and Leschetizky. A string quartet, composed of Frank Wendt, William Roberts, Philip Galati and Thomas Meyer, played compositions of Haydn and Mozart; a recitative from Christus, by Mendelssohn, was sung by Myrtis Harris; and, finally, old French carols by the Jean Trigg Chorus, directed by Jean Trigg, with Hilton Rufty, pianist.

Emma Otero, soprano, appeared in recital at the Woman's Club on December 14. Miss Otero was accompanied by Beryl Branch. The artist's voice, light and brilliant, displayed fluency and power. Cuban and Spanish songs were high lights in her program. Miss Branch gave satisfaction with her accompaniments.

VIRGINIA SYMPHONY ORCHESTRA

The Virginia Symphony Orchestra gave its Christmas concert on December 23, with Louise Homer Stires, soprano, and the All Saints' Boy Choir, with Charles Craig, Jr., organist. The program was given at All Saints Church in the afternoon. Mrs. Stires sang a Messiah selection, Rejoice Greatly, and the male choir sang carols. This choir, organized in 1898, is composed of thirty boys and twelve men.

The Jean Trigg Chorus sang old French and English carols at St. Stephens' Episcopal Church on December 20. Ths was the sixth concert given by the chorus at St. Stephen's. The club was organized and directed by Jean Trigg.

The Ars Musica Guild, under the direction of Mabel Maxson Stradling, gave a concert in the roof garden of the John Marshall Hotel on December 15. This choral organization of young singers is trained by Mrs. Stradling and its program comprised Russian songs, a Bach air and other compositions. John Ademy, of Baltimore, was the evening's solost, giving a number of songs and disclosing a bass voice of ample range and power.

The Mosque Auditorium has again been rented to the City of Richmond for thirty days' use, for which the city pays $15,000. This use by the city allows the auditorium to house various public interests.

J. G. H.

Ann Arbor Dedicates New Carillon

Heifetz in Impressive Concert—Boston Symphony Orchestra Plays Sowerby Concerto with Joseph Brinkman as Soloist

ANN ARBOR, MICH.—On December 4 the much-heralded dedication of the University of Michigan carillon took place. It is the gift of Charles Baird and is a memorial to Marion L. Burton, president of the University from 1920 to 1925. The opening exercises took place within the Hill Auditorium. Then the huge audience joined another throng outside where they listened to a recital by William Pratt, university carilloneur.

HEIFETZ HAILED

On November 30 the fourth concert of the season was given by Jascha Heifetz, who appeared for his fourth concert in the Choral Union Series. The artist in technical ability and agility is approaching perfection which was demonstrated in the first section of his program when he offered a Mozart allegro, a Beethoven sonata and an unaccompanied Bach sonata. The *presto* of this last was ravishing.

Yet with ninety per cent of his audience this artist made his deepest impression in the second section. There was such an enthusiastic report of his playing of Cyril Scott's Tallahassee Suite in Detroit a few weeks ago that many were disappointed not to find that on the program, but were compensated by the selections offered. Three of these had been transcribed by Heifetz and mention must be made of his fine work with the Debussy L'Apres Midi d'un Faune, both as transcriber and virtuoso. He was enthusiastically recalled at the end and responded with three encores. Emanuel Bay was at the piano.

BOSTON ORCHESTRA IN VISIT

Probably the most anticipated event in the Choral Union Series is the annual visit of the Boston Symphony Orchestra (Serge Koussevitzky, conductor). There was no exception to that on December 10, when the auditorium was packed by a throng eager to hear the program for 1936. Nor were they to be disappointed. The concert opened with the Berlioz Roman Carnival Overture and closed with the Beethoven symphony (No. 5), marvelously played as were the prelude to Lohengrin and a Mendelssohn scherzo. It was rather complimentary that the novelty offered was a composition by a Michigan-born composer and that a local artist should be asked to be the soloist. The novelty was Sowerby's second piano concerto and the soloist was Joseph Brinkman of the music school faculty. A. McL. T.

Tansman Is Soloist In St. Louis

His Works Given on Symphonic Program, and Appears in Concertino —Guidi Heard with Orchestra under Golschmann

ST. LOUIS, MO.—Two concert pairs by the St. Louis Symphony Orchestra under Vladimir Golschmann's direction were the principal musical events here during the past fortnight. Scipione Guidi, the orchestra's brilliant concertmaster, made his annual solo appearance at the concerts of December 11 and 12. In his performance of the Glazounoff violin concerto in A minor, Mr. Guidi made this rather commonplace opus sound more like a real piece of music than most in-

Charles L. Wagner to Present Three New Singers

During the season 1937-38 Charles L. Wagner is to bring three singers for their first appearances in America. These are Jussi Bjoerling, twenty-five-year-old leading tenor of the Stockholm Opera; Erna Sack, coloratura soprano of several major European opera companies; and Gertrude Pitzinger, mezzo-soprano of Prague. Mr. Wagner is managing the tour in this country next winter of five singers who are to give joint programs of Wagnerian excerpts under the direction of Rudolph Ganz, president of the Chicago Musical College. The Wagnerian Festival Singers (the collective title of the group) comprise Hilde Konetzni, soprano, and Marta Krasova, contralto of the Vienna State Opera; Henk Noort, Dutch tenor; Joel Berglund, baritone of the Stockholm Opera; and Alexander Kipnis, Russian basso.

Also under Mr. Wagner next season is Walter Gieseking, pianist, returning after two seasons absence; Ruda Firkusny, young Czech pianist, making his American debut late in 1937-38; Rosalyn Tureck, young American pianist, recently heard in New York with the Philadelphia Orchestra; John Charles Thomas, Metropolitan Opera baritone; and Erica Morini, violinist.

Syracuse Symphony Orchestra Has Galaxy of Noted Soloists

Elman Heard in Two Concertos—Henrietta Schumann Plays and Conducts—MacDowell Commemorated—Heifetz Feted—University Chorus Sings Messiah

SYRACUSE, N. Y.—Mischa Elman, returning in concert here after an absence of three years, played two concertos—the Mozart A major and the Mendelssohn E minor with the Syracuse Symphony Orchestra (Andre Polah conductor) and a group of solos with piano accompaniment. The audience made up for its lack of size by the warmth and enthusiasm of its applause. Elman, with his luscious tone, his vitality of utterance and brilliant technic, again had a huge success in every way.

On December 1, the Syracuse Symphony Orchestra, under Mr. Polah, gave the second of a series of educational concerts in the College of Fine Arts Auditorium. After a talk by Dean H. L. Butler on romantic and impressionistic French music, the orchestra played brilliantly and effectively the Carmen Suite by Bizet and Debussy's La Mer.

HENRIETTA SCHUMANN PLAYS AND CONDUCTS

Henrietta Schumann, whose father is a piano teacher in Syracuse, returned home on December 7 to appear as soloist in the difficult concerto in D minor by Rachmaninoff, and to conduct the Syracuse Symphony Orchestra in Rimsky-Korsakoff's Spanish Caprice. Gaining prominence several years ago for her exceptional equipment, this young artist has now added a well developed artistic sense and a mature feeling for finely proportioned line and color. At the close of the concert, the young pianist was recalled again and again. As an orchestral conductor, it is evident that all Miss Schumann needs for a successful career is the opportunity for more experience.

UNIVERSITY CHORUS IN THE MESSIAH

The Syracuse University Chorus of 235 voices, under the direction of Howard Lyman, sang The Messiah on December 10. This performance marked the twenty-fifth anniversary of the chorus under the direction of Dr. Lyman. The Fine Arts auditorium was packed to capacity and many stood during the entire performance.

The chorus has improved year after year until it can now take its place with the best. Sonorous and resonant climaxes, good diction, exact attacks and releases and beautiful piano singing were in evidence throughout the entire evening.

The soloists, Ethyl Hayden, soprano; Maurine Palmer, alto; Arthur Kraft, tenor; and David McClosky, bass, were all in fine fettle. Especially to be commended were the soprano and tenor for their beautiful voices and their thorough knowledge of oratorio style and their refined and exact diction. The bass was most effective in the air Behold! Darkness Shall Cover the Earth. Storms of applause rewarded director, soloists and chorus at the close of a remarkably fine performance of this old favorite among oratorios.

HEIFETZ IN RECITAL

Jascha Heifetz, appearing under the auspices of the Morning Musicales, played before a capacity audience in Lincoln Auditorium on December 14. Nothing but praise can be given such impeccable performances of the Beethoven sonata in E flat and the Bach partita in E major. They were flawless in tone and technic. Your correspondent was not impressed by the artist's arrangement of Debussy's Afternoon of a Faun for solo violin. It sounds much better as it was written. The closing group by Albeniz, Dohnanyi and Saint-Saëns gave evidence of the gain in expressive playing Mr. Heifetz has made during the past three or four years.

The next afternoon, the advanced music students of the College of Fine Arts gave another of their artistic and interesting programs of compositions for piano, organ, voice, violin and harp.

MACDOWELL COMMEMORATED

That evening, the Syracuse Symphony Orchestra gave at the university a program of MacDowell's music in honor of the seventy-fifth anniversary of the birth of this American composer. The orchestra played five of the Woodland Sketches and the entire second Indian Suite and Beryl Lewis, an advanced voice student, sang five of his songs, including The Sea, Thy Beaming Eyes, The Robin Sings in the Apple Tree, The Swan Bent Low to the Lily and Midsummer Lullaby. Mr. Polah gave fine interpretations of the orchestral numbers and Miss Lewis, with her lovely voice, sensitive singing and beautiful diction, was recalled a number of times.

On December 22, 2500 school children broadcast over a national hook-up a program of Christmas songs and carols under the direction of Elizabeth Beach, general supervisor of music in the Syracuse public schools. The chorus occupied the entire auditorium and the stage and gymnasium were filled by an audience that packed them to capacity. Lovely is the only word applicable to the voices and singing of this well trained and fresh-voiced chorus. H. L. B.

Hurok Attractions, Inc., to Present New Artists

Hurok Attractions, Inc. (S. Hurok, president) will present an impressive list of attractions to the American public during the season 1937-38. Among the introductions is that of the Salzburg Opera Guild, heard in

(Mishkin photo)

S. HUROK

Salzburg this past summer. The troupe was founded some years ago by Paul Csonka to produce in genuine ensemble operatic works not generally known. Their repertoire holds both old and new compositions. The guild was located originally in Vienna, where they made their debut with a performance of Cosi Fan Tutte by Mozart, a production they later took to Switzerland. Their appearances in Salzburg this year were by special arrangement with the authorities of the Salzburg Festival. Mr. Hurok plans to present the company intact in America. Their first performance in New York is scheduled for October, 1937.

Mr. Hurok also announces the return here next fall of Feodor Chaliapin for opera and concert engagements. It is said that negotiations are in progress with the Metropolitan Chicago and San Francisco operas for Chaliapin's appearance in Boris Godounoff during the Pushkin centennial.

Col. W. De Basil's Ballet Russe de Monte Carlo again returns to America next season under the Hurok banner. Uday Shan-Kar and his Hindu Ballet come with a new repertoire. Trudi Schoop and her Comic Ballet are announced for 1937-38 in new productions.

Among the solo artists under Mr. Hurok's management for 1937-38 are Rudolf Serkin, pianist; Artur Rubinstein, pianist; Lina Pagliughi, Italian coloratura soprano; Josef Schmidt, European radio artist; Ossy Renardy, Viennese child violinist; Marian Anderson, Negro contralto; and Ginette Neveu, French violinist. Mr. Hurok's list for next winter further holds the Kolisch Quartet, Continental Ensemble (Victor Chenkin, Raphael and Emma Runitch) and the Vienna Choir Boys who are to make their sixth American tour.

Providence Hears Own Opera Group

Fiedler Leads Boston Sinfonietta—Martha Baird and Arthur Hitchcock with Resident Orchestra—Flagstad, and San Carlo Opera Among Visitors

PROVIDENCE, R. I.—The New England Grand Opera Company (Daniel Sciotti, director) presented Pagliacci and Cavalleria Rusticana in the Metropolitan Theatre for a large and enthusiastic audience. The singing and acting were well done. The costumes and scenery were attractive. The whole reflected credit upon the director. Of special interest was the debut of two local singers, Harriet Eden and Ann Manfredi, whose performances were commendable.

Arthur Fiedler and the Boston Sinfonietta gave the second in the series of the Pawtucket Civic Music Association in the Pawtucket Senior High School Auditorium. The program was well adapted to the small orchestra, showing fine phrasing, attack and release and tonal blend. Particularly enjoyed was the prelude to Lohengrin, in which the strings and other choirs were noticeably well attuned and balanced.

Martha Baird, Prof. Arthur Hitchcock, of Brown University, pianists, with the Providence Symphony Orchestra (Wassily Leps, conductor) gave an entertaining concert for young people in the Metropolitan Theatre under the auspices of the Parents' League and the R. I. Congress of Parents and Teachers. Miss Baird charmingly explained the music, which was delightfully performed. It included a symphony, a chance to hear two fine pianists and a few of the small works of the great composers.

SAN CARLO OPERA

The Metropolitan Theatre was the scene of three operas, Madam Butterfly, Aida and Il Trovatore, performed by the San Carlo Opera Company. Hizi Koyke as Butterfly made a marked impression. Biauca Saroya as Aida and Araldo Lindi as Rhadames won much deserved applause. Coe Glade, guest artist of the Chicago Opera Company, came in for her share of the ovation. Miss Lenci and Mr. Kravitt shared the honors in Il Trovatore.

The Don Cossacks (Serge Jaroff, director) sang at the Metropolitan Theatre to an enthusiastic audience. The program listed hymns of the Russian Church, national and folk songs, grave, gay, and dramatic. The performance was marked by unusual effects, accuracy and spirit.

FLAGSTAD RECITAL

Kirsten Flagstad was the artist appearing under the auspices of the Providence Community Concert Association in the Metropolitan Theatre. Her beautiful voice was heard in arias, German Lieder, songs of Scandinavia and others in English. She was given an ovation. Not until the lights on the stage were put out would the audience leave. Edwin McArthur was her impeccable accompanist.

CHORAL EVENTS

The University Glee Club (Berrick Schloss, conductor) gave the first concert of its twenty-sixth season in Memorial Hall. Margaret Halstead, soprano of the Metropolitan Opera Company, was the assisting artist. Celius Dougherty was her accompanist. Earl Perkins was accompanist for the club.

The Providence Singers, under the direction of George Faulkner, presented a cantata of Bach and selections from the Messiah (Handel) in the Central Baptist Church. The chorus was assisted by Angelica Bacon, soprano; Julia Gould, alto; Thomas Cross and Page Sanderson, tenors; and Harry Hughes, baritone.

Putnam C. Aldrich, harpsichordist, and music critic of the Boston Herald, gave a lecture recital on early works for stringed instruments for the R. I. Chapter of the American Guild of Organists at Grace Church.

LATE CLUB HEAD HONORED

In memory of Mrs. George W. H. Ritchie, honorary president of the Chopin Club for many years, who died last fall, a morning musicale was given at the Beneficent Congregational Church. Participating were Herbert Thrasher, organist, who played In Memoriam by Margaret Gardner, a member of the club; Elsie Lovell Hankins, contralto; Arlan Coolidge, violinist; Arthur Hitchcock, organist; Harry Hughes, baritone; and George Faulkner, organist. B. N. D.

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METROPOLITAN OPERA

(*Continued from page 5*)

the huge auditorium. Lawrence Tibbett offered a superb performance as Giorgio Germont and his Di Provenza aria was sung with even more eloquence and finesse than previously—if such a feat were possible. The remainder of the cast which held Wilfred Engelman and Norman Gordon making creditable debuts in the roles of Baron Douphol and Doctor Grenvil also reintroduced Thelma Votipka, Lucielle Browning, Angelo Bada and George Cehanovsky. Ettore Panizza was the admirable conductor and the revitalized orchestra played the familiar score with unusually fine sonority. The dances arranged by George Balanchine were similar to those of last season's productions. The audience was large and enthusiastic.

THE BARTERED BRIDE, DECEMBER 25

So favorable was the reception given Smetana's Bartered Bride at its presentation last May as a feature of the Metropolitan Opera spring session that this season it was recognized as a becoming attraction for the opera performance on Christmas Night. The cast, which included four artists making their initial appearance as protagonists on the mid-winter stage, listed Wilfred Engelman as Kruschina; Lucielle Browning as Kathinka; Muriel Dickson (debut) as Marie; John Gurney (debut) as Micha; Anna Kaskas as Agnes; George Rasely (debut) as Wenzel; Mario Chamlee as Hans; Louis D'Angelo as Kezal; Norman Cordon as Springer; Natalie Bodanya (debut) as Esmeralda; and Ludwig Burgstaller as Muff.

The Bartered Bride, although only one of a number of operatic works penned by Smetana, remains the outstanding of his operas known to American audiences. The plot, which centers around the activities of the wily marriage broker, Kezal, and the two lovers, Hans and Marie, is familiar to most opera enthusiasts, many of whom attended previous productions sung in the German text. But it is the English version adapted to the score which reveals the subtle and humorous situations to the American listener and permits him to revel in a perfect comprehension of the story without the preliminary perusal of libretto or condensed synopsis. Graham Jones is responsible for this excellent English translation which without a doubt points the way to the surest means of installing opera as a regular item of entertainment in the American theatre.

Among the debutantes, Muriel Dickson was a lovely Marie. Her voice was admirably suited to the role and was noted for its fresh, youthful quality and clarity of intonation. Moreover, she was a convincing actress who illustrated the vicissitudes of her part with distinction. George Rasely achieved marked success in his characterization of the doltish Wenzel. The awkward gait he employed, the stammering speech and coy conduct with the fair sex together with the naturally funny lines of the script caused a great deal of merriment. Nor did he entirely conceal the fine timbre of his voice, certain arias allowing him passages of polished singing. Natalie Bodanya as the charming little equilibrist of the circus brought attention to her comparatively small role and offered an alluring figure and delightful vocal equipment. Micha found an able interpreter in John Gurney.

The seasoned members of the company turned in correspondingly good performances, with Louis D'Angelo taking top honors for his hilarious enactment of the spirited Kezal, and Norman Cordon scoring heavily as the comic ringmaster. The American Ballet danced in each of the three acts and added appropirate color and zest to the assembly. Wilfred Pelletier conducted with mastery.

SAMSON ET DALILA, DECEMBER 26 (MATINEE)

Saint-Saëns' Samson et Dalila, which was previously presented at the Metropolitan more than ten years ago, was restored to the current repertoire on Saturday afternoon. The cast assembled was a notable one and listed Gertrud Wettergren (Dalila), Rene Maison (Samson), Ezio Pinza (The High Priest), John Gurney (Abimeleck), Emanuel List (An Old Hebrew), Angelo Bada (A Philistine Messenger), Max Altglass (First Philistine) and Wilfred Engelman (Second Philistine). This production also served to introduce to Metropolitan audiences Maurice de Abravanel, the Portuguese conductor, and Herbert Graf, the new German stage director.

From every standpoint Samson et Dalila is one of the most able productions offered by Metropolitan forces in recent years. The perfect choral singing of the chorus in the first and third acts is only equaled by the masterly stage direction of Dr. Graf and the brilliant orchestral accompaniment provided by Mr. de Abravanel. The scenery is completely satisfactory in every detail and the lighting is handled with exquisite finesse. In fact Samson et Dalila is so coherent, so polished and so finely presented that it is an occasion for wild cheers of gratitude. No opera at the Metropolitan has been mounted with more attention to details within the hearing of this spectator. Full praise is due Dr. Graf and Mr. de Abravanel who, quite evidently, are supreme acquisitions.

Mme. Wettergren was an excellent Dalila, although not the greatest heard on this stage. Her impersonation is vivid and graceful and on this occasion she sang the role with exemplary merit. The texture of her voice is rather light however for the full-blooded, rich passages written by Saint-Saëns.

Rene Maison, in fine voice and singing with an enunciation that was a joy to hear, brought force and dignity to the role of Samson. His was an interpretation that was sincerely felt and projected with artistry. So also was the remarkably able impersonation offered by Emanuel List in the part of An Old Hebrew. Singing mellifluously, Mr. List also conveyed a sense of religiosity by the quietude of his gestures and carriage.

Ezio Pinza sang the part of The High Priest with grateful vocal ease and acted with his customary skillfulness. The minor roles were capably sung and the ballet danced with more precision and individuality of terpsichorean figures than last year.

IL TROVATORE, DECEMBER 26

The first Il Trovatore of the season provided a stirring, popular Saturday night performance. The cast included Elisabeth Rethberg as Leonora; Bruna Castagna as Azucena; Frederick Jagel (Manrico); Carlo Morelli substituting for Richard Bonelli, as di Luna; Virgilio Lazzari (Ferrando); Thelma Votipka (Inez); Giordano Paltrinieri (Ruiz); Arnold Gabor (a Gypsy). Mme. Rethberg gave fresh and crystalline tone to her part, revealing consummate vocal production in her singing, the quieter episodes being of great beauty. Miss Castagna was a superb-voiced Azucena, singing with an opulence and stylistic command that placed her among the finest exponents of this role. Mr. Jagel's Manrico, though lacking something in the ultimate heroic quality, was painstakingly and sonorously sung. Mr. Morelli was a good pinch-hitter as the arch-villain, whom he contrived to give a more human aspect than is usual, and contributed dignified vocalism to the arias and concerted numbers. Only moderated praise could be lavished on the chorus, which sang rather negligently and with poor ensemble on the part of the men in the scene outside the convent. Mr. Papi conducted with roughshod treatment of the accompaniments and at other moments excess of speed and noise marred the work of a much improved orchestra. The stage direction (under Desire Defrere) avoided some of the more lurid lighting effects usually associated with the gory old work, and the settings were spacious and eye-filling in the good, old Italian manner if not exactly in pristine newness. The audience was a large one with many standees, and throughout was vociferously demonstrative.

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Rosalyn Tureck Soloist with Philadelphia Orchestra

PHILADELPHIA.—Rosalyn Tureck, Schubert Memorial prizewinner, was the soloist with the Philadelphia Orchestra for the concerts of December 18 and 19, playing the Brahms concerto (No. 2) in B flat for piano and orchestra. Miss Tureck made a favorable impression, exhibiting excellent technic, good tone, and marked musical feeling. This work makes colossal demands, both technically and interpretatively. The young soloist met all of the former with comparative ease, and the latter with understanding. Many were the recalls at the close. Mr. Ormandy and the orchestra provided the orchestral background.

The first number of the program was the overture to Der Freischütz by Weber, played in celebration of the 150th anniversary of the composer's birth on December 18, 1786. To this Mr. Ormandy gave an individual, but effective reading.

Three Poems for orchestra on traditional Aramaic and Hebraic Themes, by Harl McDonald, received their first performance at these concerts, and proved pleasing and interesting. The composer was called to the stage at the close to share in the applause. The Daphnis and Chloe Suite (No. 2) by Ravel closed the program. M. M. C.

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Liszt Commemorated in New Haven Concert

NEW HAVEN, CONN.—To commemorate the one hundred and twenty-fifth anniversary of Franz Liszt's birth and the fiftieth anniversary of his death, Ellsworth Grumman, pianist, gave a recital of the master's compositions.

Of late it has been the tendency to minimize the status of Liszt as a composer, and his works are appearing less and less frequently on programs. It therefore needed courage as well as conviction to devote a whole evening to his music. The program was a widely varied one, embracing such compositions as his sonata in B minor, En Rêve, Eglogue, Apparition (No. 2), Hungarian Rhapsodie (No. 10) as well as transcriptions and arrangements of music of J. S. Bach, Schubert, and Mendelssohn. Mr. Grumman gave a fine performance, and proved himself a sympathetic interpreter.

A series of ten organ recitals devoted to Bach's compositions are being given by Prof. Bozyan of Yale Music School at the Dwight Memorial Chapel. The constantly growing audience attests to New Haven's interest in this music.

The New English Singers returned to New Haven after a lapse of two years to give one of the most charming concerts of the season. They presented a program of folk-songs, madrigals, canzonets and ballets, much of the music dating back three hundred years and more. Their fresh interpretation, the clarity of their attack, and the fine quality of tones brought enthusiastic applause from the audience. M. K.

Otello Sung at Hippodrome

A Christmas throng of 3,000 music-lovers attended and applauded Otello at the Hippodrome on December 25. Of the cast, particular mention is due Annunciata Garrotto, who, as Desdemona, sang and acted with commendable pathos, conviction, and grace. Others were Mildred Ippolito (Emilia), Vittorio Fullin, in the title-role, Angelo Pilotto (Iago), and Pietro Costante, Alfred Neri, Foster Miller and Norman Roland. Fulgenzio Guerrieri conducted.

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NEW YORK CONCERTS

DECEMBER 21

Yoichi Hiraoka The Japanese xylophonist, Yoichi Hiraoka, appeared at Town Hall on Monday evening. Assisting Mr. Hiraoka in his offerings were Vladimir Brenner, pianist, and the Philharmonic-Symphony String Quartet. The soloist opened his program with a Handel sarabande—gavotte and entree, Bach's *largo e dolce—presto—allegro* from flute sonata (No. 1), and Haydn's menuet in D. In the next group were heard the *andante con variazioni* and *finale presto* movements from Beethoven's Kreutzer sonata and Mozart's Eine Kleine Nachtmusik. The printed list was brought to a conclusion with two parts of Yamada's Suite Japonaise and short subjects by Bazzini, Schubert and Sarasate.

The modern xylophone is a highly developed instrument and is capable of a variety of tonal effects. Especially notable is the clarity with which it defines each note in the execution of a rapid passage. Throughout his performance Mr. Hiraoka maintained a smoothly flowing technic and sincere musicianship, which enabled him to create interpretations of rare beauty if not always in accordance with the composers' intent. Perhaps the outstanding presentation was that of the Mozart serenade, for which Mr. Hiraoka had the able cooperation of the string quartet. This was done with excellent style, the melodic patterns being set forth with delicacy, while the background furnished by the strings was in the best of taste. Vladimir Brenner provided polished piano accompaniments. The audience was large and enthusiastic.

DECEMBER 22

New York Oratorio Society One of the tonal bright spots of the Yuletide was the annual performance of Handel's Messiah on Tuesday night in Carnegie Hall by the New York Oratorio Society, conducted by Albert Stoessel. There was an orchestra of sixty, and the soloists were Susanne Fisher, Metropolitan Opera soprano; Lilian Knowles, contralto; William Hain, tenor; and Gean Greenwell, bass. Hugh Porter was at the organ. The chorus, which is one of 350 voices, and all its complementary elements were expertly controlled by Mr. Stoessel, who produced a performance smooth, meticulous and high in musical quality. This was the 113th time the work has been given by the society since its organization in 1873, and it is safe to say that this latest mounting of the familiar score was one of the best in the history of the venerable organization. Supplementing the excellence of the chorus was the fine reading of the solo lines by the featured quartet. Miss Fisher's clear, bright soprano and the rich contralto of Miss Knowles were heard to advantage in the feminine roles, while William Hain's full, well-placed tones and Mr. Greenwell's resonant bass had equal felicity in their parts. The audience was a capacity one, and the enthusiasm was ardent and spontaneous.

Amy Ellerman The warm contralto voice of Amy Ellerman, long a favorite in the oratorio field, was heard in an enjoyable recital at Town Hall. Miss Ellerman is the possessor of a truly splendid vocal organ in so far as breadth and caressing quality of tone are concerned. The highlights of her recital undoubtedly were the airs, He Shall Feed His Flock from the Messiah and Agnus Dei from Bach's Mass in B minor, in which she had the organ accompaniments of George William Volkel. Excellence of phrasing, nobility of emotion and high potency of expression were outstanding traits in her beautifully authoritative singing of these works. Her widely chosen and generous program included also Italian airs of Handel, Bononcini and Scarlatti; an excerpt from Bach's secular cantata, Phoebus and Pan; a group of Lieder by Schubert, Wagner and Strauss; French songs by Poldowski, Debussy and Fauré, and an English group by Delius, Peel, Sammond and Hageman (the latter's new Christmas Eve being ingratiatingly sung).

The piano collaborator for the concert was Dr. Paul A. Pisk, Viennese composer and musicologist, whose musical authority was exhibited in his finely stylistic accompaniments. Violin obbligati to some of the numbers were played by Louis Edlin. There were many recalls and encores demanded by a large, loyal audience.

DECEMBER 23

Sidor Belarsky An enthusiastic audience greeted the basso, Sidor Belarsky, at his Town Hall recital on Wednesday evening. Mr. Belarsky's printed list held numerous and varied items sung in several idioms. Composers represented were Stradella, Verdi, Mozart, Tschaikowsky, Rachmaninoff, Sakhnovsky, Glazounoff, Moussorgsky, Schubert, Richard Strauss, Keel, MacGimsey, Shield and Davidenko. Interesting selections from folk lore of Russia, Ukrainia and Palestine were included.

The vocal equipment of Mr. Belarsky was found to be rich in quality, of adequate range and flexibility, with a tone of full sonority. Histrionically he was excellent, his Lieder being executed with expression, and in the spiritual, Trouble (by Keel), he exhibited versatility by completely changing his style of delivery. The folk songs were eagerly applauded and encores and repetitions were in demand. Praise is due Mr. Belarsky for his fine articulation and careful adherence to pitch. Fritz Kitzinger was the skilled accompanist.

DECEMBER 24

Philharmonic Orchestra Josef Hofmann's superb piano art delighted a houseful of Christmas Eve listeners at Carnegie Hall, and also at the Christmas Day matinee. The Philharmonic Orchestra could not have made a more welcome or edifying gift to its faithful patrons.

Hofmann played Beethoven's E flat (Emperor) concerto, in which he had been heard more than once previously by New York music lovers, but last week he seemed to touch additional heights, what with unfailingly noble interpretation, vast variety of tonal splendor, and of course, a technical mastery which never lacked in accuracy and brilliance. He completely eschewed the usual dry scholasticism with which most pianists "preach" the E flat concerto, and he made of it an eminently human message, dramatic, feeling, and even humorous in the brisk last movement. Tremendous waves of applause fell to Hofmann as a grandly-earned reward.

Barbirolli not only gave an outstandingly authoritative accompaniment with his orchestra, but also regaled the auditors with a beautiful version of Debussy's La Mer, poetical, and passionate music when so eloquently brought to life. The other number on the program was the lovely little suite skillfully compiled by Barbirolli from various Purcell pages, and performed at Philharmonic concerts earlier in the season. The conductor and his men shared in warm ovations extended after the two compositions for orchestra alone.

DECEMBER 26

Dorothy Gordon Dorothy Gordon, diseuse, in her annual appearance in songs and character sketches for the juvenile element, delighted a large audience in Town Hall on Saturday afternoon. Glimpses of song and story from many lands, made up her list, including Sweden, Bavaria, Alsace-Loraine, Italy, Spain, Russia, Roumania, France, England (lyrics from the Just-So Stories of Kipling), America, Denmark and Austria. Miss Gordon is adept at this sort of thing, making vivid her portrayals, never going over the children's heads, yet deftly avoiding patronage and "talking down" to them. It is no slight task to educate painlessly through entertainment, particularly before the type of clear-eyed, candid audience that youngsters constitute, but Miss Gordon does this, and does it with dramatic finesse and sincerity, not to mention taste in the musical side of her art. She is a diseuse of rare attainments in her field. Gratified applause attested the pleasure of her hearers.

DECEMBER 27

Philharmonic Orchestra The magic name of Josef Hofmann drew another thronging audience to Carnegie Hall on Sunday afternoon, when the pianist was featured for the third time in the week, with the Philharmonic Orchestra and John Barbirolli, on this occasion in the Chopin concerto (No. 2) in F minor (op. 21). It is one of the wonders of Mr. Hofmann's art that he can give as consummate a performance of the Beethoven Emperor Concerto as he did on Thursday night and Friday afternoon, and then turn to so divergent a work as the Chopin concerto, and play it as if the Chopin medium were his ultimate tonal expression. No doubt Hofmann gives this impression, whatever he interprets, lending to each composer's style the full measure of his devotion. In the Chopin passages he met the moods of the three movements—*maestoso, larghetto* and *allegro vivace*—illuminating the whole with refulgent tone and variety of expression. Especially lovely were the shimmering webs of sound which he wove in the *allegro*. The audience summoned Mr. Hofmann and Mr. Barbirolli for repeated bows.

The initial offering of the afternoon was the Rossini overture to La Gazza Ladra. Mr. Barbirolli seems fond of Rossini compositions, and this one was enjoyable, and beautifully read and played. After the intermission, Sibelius symphony (No. 1) in E minor (op. 39) unfurled its musical splendors at Mr. Barbirolli's evocation.

Orlando Barera Reappearing in New York where he had made his debut last winter, Orlando Barera, Italian violinist, brought his art of fluent and musical string performance to an excellent demonstration before a sizable Town Hall audience on Sunday afternoon. Mr. Barera had assembled a program of unusual interest and large, varied demands. He began with an unfamiliar sonatina by Pergolesi, which possesses considerable charm and melodic appeal and was played with fastidious phrasing, beauty of lyrical line and aptness of formal treatment. The recital continued with Mozart's sonata in B flat major, done with great suppleness of bowing, a delightfully smooth *cantilena* treatment in the slow movement, and in general a finesse of unusual order. Mr. Barera then presented three sections from Lalo's Symphonie Espagnole, whose glowing, sensuous measures and fiery lilt the violinist made the most of—an excellent vehicle for a sweeping close to the first half of the program. Bartok's unusual and highly interesting Suite de Danses Populaires Roumanes brought listeners into the world of authentic folk expression. This lively and characteristic music gave opportunity for an exceptionally incisive and rhythmically compelling performance. The final groups included also Sea Murmurs (Castelnuovo-Tedesco-Heifetz), a sonatine by Paganini, Danse Slave (Dvorak-Kreisler) and Scherzo-Tarentelle (Wienawski), in which the virtuosic brilliance of the player's technic was finely displayed. The recital was attended by much applause and lengthened by encores. It was made more enjoyable by the fact that Mr. Barera played the sumptuous-toned "Ward" Stradivarius lent from the Library of Congress collection donated by Mrs. Mathew John Whittall. Helmut Baerwald was a most musicianly accompanist.

Bernardo Segall The Brazilian pianist, Bernardo Segall, made his local debut at Town Hall on Sunday evening. He opened his program with Beethoven's sonata in F minor (op. 57) which was followed by ten preludes from Bach's The Well Tempered Clavichord (Vols. I and II). Mr. Segall continued with

(*Continued on page* 19)

NORÉNA

TWO TRIUMPHS ON DECEMBER 5

Soloist with Pasdeloup Orchestra (Paris)
and
Role of Queen Shemaka in Coq d'Or, at Paris Grand Opera

Scored a double triumph and realized a rare lyrical *TOUR DE FORCE*. This great singer was applauded in the afternoon as soloist with the Pasdeloup Orchestra (Opera-Comique) and in the evening as the Queen, in Coq d'Or (Paris Opera, Theatre des Champs-Elysées).
Those who had the privilege of hearing Norena both times will keep a lasting memory of the astonishing metamorphose of a very Parisian Norena (interpreting with infinite artistry and charm, songs by Grieg, Verdi, Wolf, and Fauré) into the enchanting Queen Shemaka three hours later—a seductive, vocally marvellous Oriental queen, equally difficult from the singing, dramatic, and choregraphic points of view—a role which Norena's art elevates to utter perfection.
Le Figaro, Dec. 12, 1936

Acclaimed by audiences of connoisseurs. In the afternoon, Norena caused her listeners to marvel by interpreting with brilliant brio and perfect diction, in Norwegian, Italian, German, and French, songs by Grieg, Verdi, Fauré, and Wolf. In the evening at the Opera, she was an opulent oriental sovereign and held her audience spell-bound with the irresistible seduction of her voice and acting. She is the most ideal interpreter of Shemaka there is. *Excelsior, Dec.* 12, 1936

Gave the full measure of her prodigious talent in Coq d'Or, bringing to Queen Shemaka the fascination of her pure soprano conducted with the artistic intelligence that makes Norena's art so touching and human. The crowded and elegant audience showered her magnificent impersonation with acclaim. She graciously shared her ovations with her associates. *Le Jour, Dec.* 12, 1936

Immediately attained to the hearts of her hearers. A consummate interpreter of songs, Norena's whole method is musical, than which there is perhaps no higher praise to bestow upon an artist.
Musical Courier, Dec. 26, 1936

Photo by G. Marant, Paris
AS QUEEN SHEMAKA

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Los Angeles Orchestra Introduces Second Violin Concerto by Achron

Composer Is Soloist in His New Work under Baton of Klemperer—Ruth Slenczynski Heads Recitalists of Holiday Week

LOS ANGELES.—It is not often that a new composition can be dubbed unhesitatingly a master work at its first hearing, but this may be said of Joseph Achron's second concerto for violin and orchestra. It was given its first performance anywhere on December 19 in the Auditorium, with the composer as soloist, supported by the Philharmonic Orchestra under Otto Klemperer. Despite the extreme modernity of the work, the audience received it with the greatest enthusiasm, even ignoring custom by breaking out into spontaneous applause after the first movement. The composer-violinist was given an ovation which lasted for over five minutes.

The concerto is of striking individuality, its most immediately apparent factor being the force and vigor of the rhythms. Achron has established a personal idiom of expression, in itself a sign of an outstanding musical personality, and in this he has written definitely and securely. The concerto is polyphonic, written with a masterful control of contrapuntal complexities. The themes are seldom used alone except in their initial enunciation. They are immediately blended, and their development becomes the outgrowth of logical consideration by comparison with the whole.

In performance, Achron proved himself a virtuoso of the first rank, easily surmounting the extreme difficulties he had himself established, and displaying a lovely and warm tone in the short *legato* passages. He played upon a superb Guarnerius from the collection of Erich Lachmann.

Otto Klemperer and the orchestra offered a notably fine reading of the score, which itself bristled with almost as many difficulties as the solo violin part.

Dr. Klemperer opened his concert with the Schumann Manfred Overture, to which he gave a thoughtful reading. Debussy's Afternoon of a Faun followed the intermission, and the evening concluded with a cheerful and jolly presentation of the Haydn D major symphony (B. & H. No. 2).

RUTH SLENCZYNSKI APPLAUDED

The appearance of Ruth Slenczynski on the Behymer Series in the Philharmonic Auditorium on December 15, won the child an ovation after every selection. She is already the possessor of a technical equipment that many a mature pianist may well envy. In this she has progressed since her last appearance here. Her playing is punctiliously correct, with an amazing depth and quality of tone.

The program began with the Bach prelude in E major from the third partita for unaccompanied violin, transcribed for piano by her father, Josef Slenczynski. The following Bach-Busoni Chaconne in D minor was, of course, an amazing achievement for a child to play at all. So was the Beethoven Sonata Appassionata. In the Schumann Carnaval she played all the notes, and paid faithful attention to instructions as to the dynamics. But the romantic fantasy of the work was quite naturally beyond her. The first three Paganini-Liszt etudes formed the concluding group, and here her ability at pyrotechnics had full scope.

MARTHA VAUGHN SINGS

It is most refreshing to find a vocal recital with an interesting program. It arouses anticipation of an enjoyable evening, and this was fulfilled by Martha Vaughn in her concert on the Petrie Artist Series in Trinity Auditorium on December 18. The petite blonde singer made a charming appearance, and displayed a gracious personality. She showed a clear lyric soprano voice of appealing timbre and attractive quality. It was most beautiful in Cesar Cui's Statue of Czarskoe Selo, where she allowed it to float effortlessly forth. Her program, besides being tastefully selected, was admirably designed for contrasting effects. Raymond McFeeters provided impeccable accompaniments, and shared in the warm applause for his song, Call of the Wind.

Lucy van de Mark gave a program of songs in the Philharmonic Auditorium on December 17. She was assisted by Misha Gegna, cellist, and accompaniments were competently provided by Clement Barker and Kaya Malamadoff.

Richard Lert was scheduled to conduct the Federal Symphony Orchestra in Trinity Auditorium on December 15, but illness prevented his appearance. The baton was taken by Alois Reiser, who offered a musicianly performance of the Dvorak New World Symphony, the Chopin-Glazounoff A major polonaise, four numbers from Bizet's L'Arlésienne Suite, and the Tannhäuser Overture.

R. D. S.

Rambling Around

Four southern California pianists have already been engaged by Otto Klemperer for appearances with the Los Angeles Philharmonic Orchestra this season. These are, Olga Steeb, who has played many times before with this organization; Lillian Steuber, one of the younger pianists of Los Angeles; Edward Steurermann, who located here last summer and played at the Hollywood Bowl concerts; and Richard Buhlig, who was heard with the orchestra last season.

* * *

Special features of the 1937 Summer Session of the University of Southern California (Max von L. Swarthout, director) include courses in theoretical and applied music and methods, and courses needed especially as prerequisite to graduate work in music, such as form and analysis and more advanced counterpoint. In addition, courses are to be given in creative music for public schools, modern harmony and symphonic literature with attendance at the Hollywood Bowl Orchestra rehearsals. Nino Marcelli is to direct the university orchestra and Ralph Peterson the *a cappella* choir.

* * *

The Mary Carr Moor Manuscript Club of Los Angeles presented the second concert of this season on December 14 at the Olga Steeb Hall. The winning original composition contest numbers making up the program were works by Mildred Portney, Constance Shirley, Richard Bender, Morris Browda, Alice Lee Wiley, Mary Sinclair Taylor, Arthur Carr, Claudia Wirsen, Adelaide Pouliot, David Rike, Herman Kaysen, J. Charles McNeill. Vernon Leftwich is chairman of the public relations committee.

* * *

Warren Bailey, tenor, from the studio of Helen Bates Omeron, sings weekly on the Packard program over NBC, the Hollywood Hotel program over CBS, and Curtain Calls program over KFWB. He also makes many electrical transcriptions for studios.

* * *

William Bachenheimer, vocal teacher, coach and conductor of Hollywood, was presented on December 17 in a program at the Behmer matinee at Barker Bros. Auditorium in Los Angeles. His subject was Great Composers and Their Musical Works. Consuelo Melendez, soprano, and Patricia Patterson, mezzo-soprano, assisted in the program. Beatrice de Troost is in charge of these matinees from the Behymer office.

* * *

Florence Lee Holtzman, vocal teacher, coach and former grand opera artist, now of Hollywood, appeared in a program on December 13 over radio station KFAC. Mme. Holtzman expects to give other programs over the air during the winter months.

* * *

The Euterpe Opera Reading Club of Los Angeles sponsored a performance of Verdi's Rigoletto in English and a concert on December 29 at the Biltmore Hotel. Roland Paul was the narrator and director. All members of the cast are young singers under twenty-two years of age. John De Serpa sings the role of Rigoletto; Virginia Carde is Gilda; Pomeroy Clark, the Duke, and Catherine Rue interprets the roles of Giovanna and Maddalena.

* * *

Emery Darcy, young baritone of Holly-

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HELEN BATES OMERON,
voice specialist of Los Angeles, announces appearances of artist-pupils as follows: Carl Omeron, tenor, in a recital December 9 at the San Dimas Women's Club and as soloist in The Messiah, December 15 and 20 at the Church of the Open Door; Craig Milligan, tenor, December 14 at the Hotel Ambassador and a member of the cast of Floradora, to be staged at the Wilshire-Ebell Club; Katherine Saul, contralto, Alex Milligan, tenor, and Dorothy Arden, dramatic soprano, singing Messiah at the Rosewood Methodist Church, December 20; Geuenith Omeron, soprano, in the Christmas Oratorio, December 6, at Trinity Episcopal Church, and in recital, December 10, at Barker Bros. Auditorium.

wood who appeared in a number of performances at the Hollywood Bowl last summer, has been contracted by Columbia Pictures to sing opposite Grace Moore in the Tosca sequence in her new picture, When You're In Love. Darcy sings the role of Scarpia.

* * *

Abby de Avirett, piano teacher of Los Angeles and director of the Long Beach Institute of Music and Fine Arts, presented Nancy Joy Currie (aged 8) on December 11 at Long Beach in a piano recital. The program included numbers by Handel, Bach, Beethoven, Schumann, Grieg, Tschaikowsky and Moszkowski.

* * *

Ralph Peterson, teacher of singing and choral conductor of Los Angeles, directed a performance of Handel's Messiah on December 27 at the Los Angeles First United Presbyterian church. There was a chorus of 100 singers with Phylis King Peterson soprano; Helen Boothe, contralto; Tom Barringer, tenor; and Robert Kiber, bass. E. R. Shirey was the organist and Morse Stephenson the pianist.

* * *

The name of Grace Moore's new picture has been changed from Interlude to When You're in Love.

* * *

Dr. William Ulrich, orchestra and choral conductor of Los Angeles, Hollywood and Glendale, Calif., came to Southern California in 1929 and organized an operatic chorus of sixty-five professional singers. In 1930 he conducted the first opera (Martha) to be produced in Glendale and the same year organized the Women's Philharmonic Orchestra of California. In 1932, Twilight Concerts were played in the Los Angeles Greek Theatre by the Women's Philharmonic Orchestra under his direction. For four years Dr. Ulrich was director of the Los Angeles Elks Band, and then resigned to take over the conductorship of the Glendale Community Symphony Orchestra, of which he is now the director. In addition to the Glendale unit, he is the director of Turn Verein Germania, the University of Southern California Orchestra, and the Woman's Symphony Orchestra of Los Angeles.

Dr. Ulrich came to the United States in 1923 and lived for six years in New York, where he was musical director of the Valentine circuit of fifteen theatres, and at the same time was a featured organist. He is a graduate of the Berlin Royal Academy of Music and studied Wagnerian operas with Engelbert Humperdinck, general opera conducting with Dr. Stridie, and composition and orchestration with Fritz Geisler and Prof. Moser of Berlin.

* * *

Roxana Byers, pianist and teacher of Los Angeles, is a native Californian from San Francisco, and has lived in Southern California for the past four years after her return from Paris and Vienna. She is a pupil of Fannie Bloomfield Zeisler and Alfred Cortot. Miss Byers founded the Hawaii Conservatory of Music at Honolulu and organized the music department for wounded soldiers of the Letterman Hospital in San Francisco. She was the only woman instructor overseas during the war at the AEF University at Beaune, France. Miss Byers has a large class of pupils and is fulfilling many private club engagements this season, including a recital on November 12 at the Los Angeles Biltmore Hotel under the auspices of the Mexican Chamber of Commerce. She has composed numbers for piano and organ which are published. C. D. K.

San Francisco Applauds Staging Of Glinka's Life for the Tsar

Roland Hayes and Ruth Slenczynski, Local String Quartet among Concert-givers—Oakland Orchestra in Guest Appearance—Bach Christmas Oratorio Sung

SAN FRANCISCO.—Music-making traditionally slackens in this city during the holiday season. Early December performances, however, made up in quality and interest what they lacked in numbers.

First and foremost in purely musical importance was the presentation, by the local Russian Music Society, of Glinka's Life for the Tsar. It was given to celebrate the centenary of this foundation stone of the Russian national school, and was revealed as a work of melodious charm, occasionally predicting in a rather startling manner the dramatic power of Moussorgsky. Its subtle contrast of Polish and Russian folk idioms is something of a masterstroke, and its persistent vein of tuneful melancholy richly rewards the ear. Its defects are those of a pioneer work. The libretto is rather static and naive, the Italianate form of the arias and ensembles reveals a less than totally original hand, and its lack of atmospheric evocation is rather distressing by contrast to the later achievements of Rimsky-Korsakoff & Co.

The performance was excellently conceived. The principal artist was Yasha Davidoff, a basso of heroic proportions, who was well seconded by Sonia Samarukova, Tatiana Popova, and Gabriel Leonoff in the other leading roles. Paul Shulgin proved himself to be a first rate conductor both chorally and orchestrally, and the ballet, trained by Adolph Bolm, was up to the surpassing Bolm standard. The settings, by Eugene Ivanoff and Zinaida Sazevich, set a new high for effective imaginative simplicity hereabouts.

HAYES AND SLENCZYNSKI HEARD

Virtuoso recitals of interest and importance were given by Roland Hayes and Ruth Slenczynski. Hayes impressed one as being at the height of his career, revealing a poetry, depth and fragile beauty in his singing of works by Bach, Beethoven, Schubert, Debussy and Negro spirituals that topped his previous achievements. Little Ruth's recital, likewise, was the best it has been my pleasure to hear. Her tone was large, brilliant and full, and her presentation of Bach, Beethoven, Schumann and Liszt was both crisp and lucid.

The San Francisco String Quartet gave the first local hearing to the sonorous and powerful second quartet Frederick Jacobi, admirably contrasted with a little quartet by Boccherini and Beethoven's gigantic Opus 59, No. 1.

Beatrice Lewis, a young dancer of this city, revealed herself as a versatile artist, technically accomplished and creatively able.

OAKLAND ORCHESTRA IN VISIT

The Federal Music Project stood sponsor to two important events. One was a concert of the Federal Symphony Orchestra of Oakland under Gastone Usigli, the other a presentation of Bach's Christmas Oratorio by the Federal Chorus of San Francisco under Giulio Silva.

Usigli has a genuine flair for symphonic conducting, as is revealed by the fact that, while director of an orchestra in the comparatively small city of Oakland, he is constantly in demand in Los Angeles, where the Federal Music Project draws upon one of the largest musical communities in the country.

Usigli's Oakland orchestra is said to be the best in California. I should not be surprised if it were not one of the best in these forty-eight states. In most respects it is a close rival to the San Francisco Symphony Orchestra, which is no mean ensemble. The concert was distinguished for the beautifully understanding presentation of Rachmaninoff's second concerto by Elena Guirola Hitchcock, a young Berkeley pianist, and for the first San Francisco hearing of Usigli's own recently composed tone poem, entitled Humanitas.

Humanitas proved to be a vivid and stirring work, full of magnificent vigor, gusto and fire. Its large, heroic line, its electrical originality in orchestration, and its general effect of boldness and bigness reminded one of Richard Strauss, especially the Strauss of Don Juan, a remark that is not intended to imply imitation on Usigli's part.

BACH CHRISTMAS ORATORIO

The Christmas Oratorio of Bach is not too frequent an observance, here or anywhere else. Silva gave the first two of its six parts, which directly parallel Handel's Messiah. The contrast between the two works is interesting and instructive. As against the self conscious, cathedral-like monumentality of Handel, the monumentality of Bach is as natural, inevitable and unconscious as that of a mountain range.

HÄNSEL AND GRETEL PERFORMED

A Christmas occasion to be reported on in a later issue, but of sufficient significance to be mentioned now, was a production of Hänsel and Gretel by young resident members of the San Francisco Opera Company for the benefit of the American Legion's charities.

During the past opera season Maestro Merola trained local artists to form understudy casts for the major performances with international artists. This policy proved so successful that interest was aroused in the possibility of presenting these understudy casts in their own local season. A few days ago Mr. Merola issued a call for new voices, and at the same time definitely committed the opera company to a policy of performances with local artists when, as, and if the proper vocal material proves to be available. The Hänsel and Gretel presentation, with Mona Poulee, Frances Hathaway, Olga Callahan, Eva Gruninger and Oliver Jones in the cast, was therefore the beginning of a new departure of untold importance to opera in the Far West.

A. F.

Free Christmas Concerts at Carnegie Hall

For the first time in its history the management of Carnegie Hall, New York, opened the auditorium to the general public for a series of free Christmas concerts. Instrumental and choral units of the WPA Federal Music Project participated in the programs. The performances were: December 21, the Madrigal Singers (Lehman Engel, conductor), with Ruby Nason, organist; 22, the Bach Chamber Orchestra (Samuel Gardner, conducting), with Clara Brookhurst, contralto, Godfrey Ludlow, violinist, and Ruby Nason, organist; 23, Negro Melody Singers (Juanita Hall, conducting), with Ruby Nason, organist; 24, Trio Romantique (Ruby Nason, organist, Carmela Ippolito, violinist, Bice Eaton, soprano).

Hill-Coleman Extend Closing Date of Contest

Hill-Coleman have extended the closing date of their composition contest to April 1, 1937, because of the large number of tardy entrants. Compositions have been received by both neophytes and experienced composers for the combination of double bass and piano. A $50 award and publication of his score goes to the winner. The judges are Henry Hadley, Leon Barzin, Ruggero Vene and Fred Zimmerman. For further information address the publishers at 66 W. 55th Street, New York.

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REVIEWED BY LEONARD LIEBLING

BOOK

The Magic World of Music; by Olga Samaroff Stokowski.

The author calls her work "a music book for the young of all ages," and such it is in truth. She tells a story about a King and his people on the planet Mars, who learn about music from a fiddler named Hans, literally sky-rocketed by plane from Earth.

In language most easy to understand, Hans enlightens the Martians about the mysteries of tone and the art which grew therefrom, with the use of melody, rhythm, harmony, and counterpoint. Form, Opera, Orchestral Instruments, Symphony, Fugue, Sonata, Keyboard Instruments, and many other musical phenomena receive lucid description, and all of it colored with animated dialogues, episodes, verses, and pictures.

Those pastel-hued pictures, touched with humor, add much to the book. They are by Emil Preetorius, European illustrator and scenic artist, who has designed sets for Bayreuth and other foreign operatic centers. (W. W. Norton & Co., New York.)

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Aragonaise, from Massenet's Le Cid; and **Waltz,** A minor by Grieg; for two pianos, four hands; arranged by Hans Barth.

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Dance Caprice, (opus 23, No. 8) by Grieg; for two pianos, four hands; second piano part composed by Rueven V. Kosakoff; edited and fingered by Stella Nahum, Lillian Reznikoff Wolfe and Reuven Kosakoff.

Grieg's popular tidbit sounds well in this double version, the first piano part being the original score, and the second forming a discreet and tasteful accompaniment. The number is one of twenty-five constituting the Pianoforte Literature Series, selected and edited by Stella Nahum and Lillian Reznikoff Wolfe. (J. Fischer & Bro., New York.)

Song of the Volga Boatmen; arranged for two pianos, four hands; by Alexander Kelberine.

This familiar air has stood much adaptation, and there is no reason why it should not be added also to the lean repertoire for two pianos. Mr. Kelberine has done well by the song, retaining its melodic outline, and sensibly enriching the original harmonies. The climax in the middle section is effected with sonorous plain chords and open octaves. (G. Schirmer, Inc., New York.)

FOR PIANO SOLO

Don Quixote Visits Vienna: by Powell Weaver.

The title sounds promising but the content is disappointing. A sort of *tarantella-scherzo,* the piece has modernistic aberrations of harmony that might suggest the discorded Don but surely recall in its eleven pages nothing of the gaiety and humor of Vienna, except for an "Alla Valzer" episode of twenty measures or so. The trick of making the two hands play close together, one over the other, simultaneously, in two different keys (C major and D flat) is not a new one. It occurs as early as 1921, in Felix Petyrek's little piano piece called Eccentric, published by the Universal Edition in Vienna. Mr. Weaver's composition is more grotesque than ingratiating. (G. Schirmer, Inc., New York.)

Allegro Brillante, for piano; by Ruby Barrett Carson.

With slight thematic foundation, this piece represents a sort of toccata of medium difficulty, requiring light wrists and nimble thumbs. It has some degree of teaching value. (Bureau of Publications, Tropic Education Institution, Miami Beach, Fla.)

Country Jig, for piano; by David Guion.

Especially skillful in creating and adapting music of American folktune character, the composer has quite caught that spirit in this unpretentious and bright little example. Typical native humor and rhythm are here in evidence. (G. Schirmer, Inc., New York.)

Reviewed by R. M. Kerr

Books

The Mystery of the Dominant-Seventh Chord; by N. Lindsay Norden.

A pamphlet dealing with the theory and practise in the use of the dominant-seventh chord since Monteverdi. Mr. Norden, who has made original research in the field of harmony, particularly in relation to temperament, contends that there is a gap between practise and theory in this case. "The equally-tempered seventh is the only one taught today in modern theory books and the only one that students learn, though they actually hear the just seventh in practise, when music is produced by any way other than by means of a keyboard." His study is interesting to the student of theory, the physicist and musical psychologist, and is of course couched in technical terms relative to its particular science. It is a definite contribution to analytic musical research. (N. Lindsay Norden, Philadelphia, Pa.)

Third Book of Tones and Tunes; Twenty-three Piano Pieces in the Second and Third Grades, by Elizabeth Gest.

The third in a series of books of progressive exercises for various phases of piano performance. Like its predecessors, the work contains delightful variety of folk and classic musical examples. Each piece is preceded by a "keyboard harmonic plan," which gives the basic harmonies of the number in the form of simple chords. The folk tunes are presented in original arrangements, whereas the classics are not tampered with, except in some cases to shorten them. (G. Schirmer, Inc., New York.)

For Flute and Piano

Four Transcriptions for Flute; by Georges Barrere.

Mr. Barrere has made a foursome of delightful transcriptions from classic literature, including a *polonaise* by Bach, a *passepied* by Gretry, a *sarabande* by Rameau, and an Air de Ballet from Saint-Saëns' opera Ascanio. They are of moderate technical requirements, each with a piano accompaniment. (Galaxy Music Corp., New York.)

For Piano Solo

Seven Pieces for Piano, by Carlos Chavez.

Of high interest is this collection of short piano works by Carlos Chavez, Mexican composer who will appear with the New York Philharmonic Orchestra as guest conductor this winter. The titles of the compositions offered here are Paligonos, Solo, 36, Blues, Fox, Paisaje, and Unidad. Some are extremely brief, others somewhat more extended, the longest, Unidad, being a little more than eight pages. One is impressed by the economical neo-classic outline of the Chavez works, an influence discernible in his Antigone Symphony. There are also a few jazz influences, but the main feeling is one of spare, sinewy outline, the harmonic quality modern, the rhythmic vitality marked. Furthermore, these pieces, unlike some modernistic output, are actually playable and thus will repay examination. (New Music Quarterly, Box 356, San Francisco, Cal.)

Waltz on Black Keys; for piano solo, by George Liebling. Chopin's famous etude on the ebony keys of the piano started no fashion in that kind of writing. Perhaps it was felt by composers that he had fairly well exhausted the possibilities of the trick.

However, in his tuneful waltz, George Liebling has found some new aspects of black-key tonalizing. and his morceau (in G flat, like Chopin's) makes attractive material of no great difficulty, as the required moods are lightly sentimental and graceful rather than brilliant. Refined harmonization adds piquancy to the piece. Of course the black part is for the right hand, but a few white ones are nevertheless slipped in by the composer. (J. Fischer & Bro., New York).

For Orchestra

The Legend of John Henry; a symphonic ballad for orchestra, by Lamar Stringfield.

An interesting piece of symphonic writing by an American composer whose habitat is the Carolinas. Mr. Stringfield has based his work (it plays fourteen minutes and is in one section) on the legend of the fabulous hammer-man who vanquished a steam hammer in a contest, but died at the end, and whose memory lives among his countryfolk. The composition, though played without pause, has several changes in mood and tempo which correspond to the content, portraying the hero's "early life and romance, his manhood and death in contest," and the aftermath when "his companions carry on, exulting in memories of his human strength." The musical idiom is a sensitive one, despite passages of folk suggestion and rough humor, and the conclusion is particularly effective. (J. Fischer & Bro., New York.)

ISSUED BY REPRESENTATIVE PUBLISHERS

For Violin and Piano

Sonatina Lyric; by Joseph Wagner.

Mr. Wagner's score, issued by the Manuscript Society in a facsimile of the original, bears the subtitle "music for musicians." Whatever this may connote, whether referring to the issues of the society as a whole or to this particular work, the composer (who is the conductor of the Boston Civic Orchestra) has provided a brief three-movement piece, the sections of which are labelled *allegro ma non troppo, intermezzo,* and *rondo.* The muted middle section has some attractive passages, and the conclusion is spirited. A tuneful score, not advanced in any aggressive sense, but pleasantly playable and written idiomatically for the violin. (Sole agent, R. D. Dow Music Co., Boston.)

Concert Paraphrases of Traditional Negro Melodies; by Clarence Cameron White.

Four versions for violin and piano of nostalgic and beautiful tunes from the Negro folk store. Camp Song is based on the melody of Water Boy; Levee Dance, on that of Go Down, Moses; Plantation Song, on Swing Low, Sweet Chariot; while the Pilgrim Song is derived from Somebody's Knocking at Your Door. These are effective transcriptions which also preserve the integrity and spirit of the originals. They are technically simple to perform. (Carl Fischer, Inc., New York.)

For Viola Solo

Six Suites for Viola, by J. S. Bach; originally for cello; arranged by Samuel Lifschey.

A modern edition which makes available for viola players these highly characteristic and masterfully written suites. As in the case of the violin sonatas, there is a world of musical expression compressed into the voice of one instrument—a true library of the highest value. The suites are those in G major, D minor, C major, E flat major, C minor and D major. The edition is based on a facsimile of the Ms. in the National Library at Berlin, and also on the Bach-Gesellschaft edition. Mr. Lifschey has added fingerings, bowings, dynamic and tempo directions, as these are of course lacking in the original. (G. Schirmer, Inc., New York.)

For Flute and Piano

Concertino, by Henry Bové.

A vigorous and highly rhythmic piece which affords brilliant opportunity to the soloist. It opens with a decisive thematic figure suggesting a classic dance measure. The piano accompaniment is well written and effective. (Hill-Coleman, New York.)

Duets for Woodwind Instruments

Miniature Duets for Woodwind Instruments, arranged by Quinto Maganini.

Exercises in ensemble and balance, intonation and the like are provided by these attractive pieces. They are the work of a composer, conductor and flutist of wide experience. The works are as follows: for two flutes and piano: Twins (Valse), An Old Song (Romance), Fiesta (Spanish March); for flute and oboe: Berger et Bergere; for flute and B flat clarinet: Saltarello, and Air and Double; for Flute and bassoon, The Boa Constrictor and the Bobolink; Christmas Morning in Normandy, and In Gironde Valley (Two Pastorals), the latter also for oboe and bassoon; for oboe and B flat clarinet: Air and Double; for B flat clarinet and bassoon: Staccato (March). Mr. Maganini's sense of humor is felt in not a few descriptive pages of these engaging pieces. (Carl Fischer, Inc., New York.)

For Harp Solo

Twenty Pieces for the Harp; by J. S. Bach; in two books; arranged by Annie Louise David.

One of the best known harpists of her generation has made transcriptions for her instrument of various clavier and other writings of Bach. In fact, all but one number are derived from the forty-eight preludes and fugues of the Well-tempered Clavichord. The exception is the Siciliano from the sonata in E flat for flute and cembalo. Mme. David has produced scholarly and carefully edited versions. The technical exactions are advanced. (G. Schirmer, Inc., New York.)

For Male Chorus

Song of the Sea; words by Allan Cunningham; music by Henry Hadley.

Vigorous melodic writing for four male voices which chant the joys of the sea in lusty and engaging fashion. The music is tuneful and sonorous, the lyric spirited, and the whole calculated to win the liking of quartets or choruses. There is a piano accompaniment for rehearsal use only. (Hill-Coleman, New York.)

For Women's Chorus

For Music, by Ruggero Vené; words by Byron.

A four-part setting of Byron's exalted love song beginning "There be none of Beauty's daughters." Mr. Vené has given the work an *andantino* setting, in which the four feminine voices move tunefully against arpeggio accompaniment in the piano part. (Hill-Coleman, New York.)

For Voice and Piano

More Songs of the Hill-Folk; ten ballads and tragic legends from Kentucky, Virginia, Tennessee, North Carolina and Georgia; collected and simply arranged with accompaniment for piano, by John Jacob Niles.

This collection of ten numbers forms part of Schirmer's American Folk-Song Series, and offers material of much charm. Apart from Barbary Ellen, the songs are not highly familiar ones. They are of interest to folk-song recitalists and include at least one number, The Cuckoo, which is of great beauty in a modal pattern suggesting older British folk-music. (G. Schirmer, Inc., New York.)

Songs

Three Songs, by Samuel Barber.

These short numbers, published separately, would make a convenient little cycle for an enterprising recitalist. The Daisies and Bessie Bobtail are settings of lyrics by James Stephens, the first particularly engaging in its simple story of a promenade by two young lovers. The latter is a whimsical descriptive number about a somewhat addled woman vagabond. The third song, With Rue My Heart Is Laden, links Housman's poignant poem about once-ardent boys and girls now sleeping under the sod, to a richly harmonized minor melody. The general range is from D to F. (G. Schirmer, Inc., New York.)

Vespers; words and music by Franco Leoni.

Atmospheric and deeply emotional, this song paints the descent of twilight and the calm hour when the singer's thoughts turn to prayer. The words, "Father, give us peace and rest," are repeated, and at the close there is a mysterious allusion to someone who stands by the door. "A spasm, a tear, a sob, . . . then all is o'er." The musical setting, though simple, is graphic and highly effective. For high and low voices (the range an octave, respectively, from E flat and B flat). (G. Schirmer, Inc., New York.)

Mother-Love; by H. Voigt; arranged by Carl Deis; English version by Dr. Theodore Baker.

The song is a simple, fervent one, paying tribute to a mother's love and her influence for good. The words are serious and dignified, the tune marked by folk-song quality. The intervals are such as to be most attractive to a cultivated singer, and the emotional content restrained and appealing to the best talents of a genuine artist. Published for high or medium voice (D to F) and for low voice (B to D). (G. Schirmer, Inc., New York.)

Longing; words by Edith M. O'Flynn; music by Enrico Toselli.

The late composer of the famous Serenade is here represented by another number of light, lyrical nature, to which Miss O'Flynn has matched words of gay, sentimental quality. The lyric addresses one Violette ardently and expresses the hope that "if I touched with loving hand your raven hair, you'd understand." Published for high voice (E to G or optional A) and for low or medium (C to E flat or F.) (G. Schirmer, Inc., New York.)

Song Cycle

Vier Lieder aus Ostland, op. 28, by Georg Vollerthun; words by Agnes Miegel.

These four songs have a sombre naturalistic quality, mirroring the simple fervency of the verses. Frühling pictures a garden in the grayness of a wet March evening; Mainacht, an equally powerful reminiscence of days by the Baltic, with distant thunder suggesting the legends of the old Norse gods. Johanni recalls a girl's thoughts when in the bright northern nights she lay dreaming of happiness to come; and Kinderlied, poignant memory of children dancing in an old singing game. The music is rugged, forceful, with rich chordal masses in the accompaniment, and the vocal line is also square-cut and individual. The texts are in German. Vocal range, B flat to G. (Ed. Bote & G. Bock, Berlin; Associated Music Publishers, New York.)

Sacred Song

For I Am Persuaded; text from the Bible; music by Mortimer Browning.

The solemn and beautiful confession of faith from the eighth chapter of Romans, "I am persuaded that neither death nor life . . . nor principalities, nor powers . . . shall separate us from the love of God," is given a plain setting of obvious power and persuasiveness by Mr. Browning, for high or low voices, with organ accompaniment. The high voice range is D flat to G. (Carl Fischer, Inc., New York.)

Book on Dancing (with Piano Music)

Variations, Nature Rhythms and Dances; based on the revived Greek technic; arranged by Helen Wingrave; music by Elizabeth C. Loxton.

An interesting and useful manual for the teacher of class work in dancing, containing some thirty pages of music for piano solo to accompany various exercises outlined in the opening pages. The sections of the text describe sequences and steps for children, lyrical work, movements of poise and balance, nature rhythms, athletic movements, and give directions for an Athletic Group Dance, Pyrrhic Dance (for four performers), Javelin Dance (solo), Archers' Dance (two), Diskos Dance (three). The music is of a suitably archaic type to accompany the numbers. (Paterson's Publications, Ltd., London; Carl Fischer, Inc., New York.)

For String Orchestra

The Tempest Music; by Matthew Lock; arranged in two suites for string orchestra with optional piano (or harpsichord) by W. Gillies Whittaker.

A rarity from the Stuart period. Lock (sometimes spelled Locke) was court composer to King Charles II and later acted as organist to Queen Katharine. He was especially known for his concerted viol music and anthems composed for the Chapel Royal. The present score derives from his incidental music for Shakespeare's play. It consists of eleven short polyphonic pieces, some of which are in canon form. The modern scoring is for first and second violins, viola (or third violin), double basses, piano or harpsichord (the latter only if desired). The idiom is quaint and not easily assimilable to ears trained in homophonic music. (Oxford University Press, London; Carl Fischer, Inc., New York.)

For Four-part Male or Mixed Chorus

Spanish Serenata (Playera), by Granados; arranged for chorus by Victor Harris.

Granados' atmospheric work is given a clever choral setting, for male or mixed voices. It has won so much popularity in its piano and orchestral versions that those for vocal ensemble will probably be welcome. The English text is by Eva J. Brummer. (G. Schirmer, Inc., New York.)

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YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

Chicago Week Dominated by Monte Carlo Ballet Russe

Col. de Basil's Group in Brilliant Presentations—Yale Glee Club among Organizations Presenting Choral Music in Holiday Span

CHICAGO.—Col. W. de Basil's Ballet Russe held the center of the stage during Christmas week, regarded by managers as the poorest week from a box office standpoint. Yet the Auditorium held capacity audiences throughout the first half of the fortnight engagement of the company. Opening its stay here under the auspices of the University college of Northwestern University on December 18, the Ballet Russe presented old favorites and several novelties which delighted balletomanes and laymen alike. The first week's novelties consisted of Berlioz's Symphonie Fantastique, Cimarosiana, L'Après midi d'un Faune and Pavillon. Lac des Cygnes, Prince Igor, Scheherazade, Le Beau Danube, Choreartium, Scuola di Ballo, Le Tricorne, Aurora's Wedding, Les Sylphides, Gypsy Dance, Petrouchka and Boutique Fantasque were the other ballets produced during the seven days that ended on December 26 and in which we admired anew the choreography of Leonide Massine and David Lichine besides the splendid conducting of Efrem Kurtz and Antal Dorati.

So much has been said heretofore regarding the personnel of the Ballet Russe, its excellent ensemble and unrivalled agglomeration of dancers, that it remains for us only to mention that the much debated Symphonie Fantastique made quite a stir in this community and that the old Berlioz score improves fifty per cent in its ballet form. L'Après midi d'un Faune, often performed here in the days of the Diaghileff Ballet, had David Lichine portraying the role of the faun. There is nothing in Lichine's conception to shock the optic nerves but a great deal to admire in this graceful, supple art. Cimarosiana, like most of the ballets produced by this organization, has been excellently prepared by Leonide Massine, choreographer *par excellence*. Pavillon is another lovely divertissement that adds to the reputation of Lichine in particular and to that of the company in general.

Bach's Christmas Oratorio Sung

The first Chicago performance of Bach's Christmas Oratorio was given by the Illinois Philharmonic Choir and members of the Illinois Symphony Orchestra at the Great Northern Theatre on December 20. Local soloists assisted and Walter Aschenbrenner conducted.

No Review

A reporter must of necessity be a good fellow, at least during Yuletide. For this reason the concert given at Orchestra Hall on December 20 by a Polish-American soprano is not reviewed, as we found nothing good to report and a great deal to criticize, including the manager who had the audacity to present before a small house such an immature and inexperienced songstress.

Yale Glee Club

After several years' absence the Yale Glee Club made a Christmas trip to several cities during the holidays. Chicago was included and a large and enthusiastic audience gathered at Orchestra Hall on December 21. The fifty members of the club have been well trained by Marshall M. Bartholomew. His organization has a high level of musical efficiency, for attacks are precise, tone virile, diction excellent and balance exceptionally fine. The oldest male choral organization of America, the Yale Glee Club has given many interesting programs but none more diversified or better sung than this one.

Elizabethan Madrigal Singers

The Elizabethan Madrigal Singers, a choral group of fifteen mixed voices founded in 1931 by Madi Bacon for the purpose of making a study of the history of old choral music through the performance of music itself, gave a program on December 23 at the Chicago Woman's Club.

A New Bureau

A new musical bureau by the name of Armand and L'Estelle has been established here. It is stated that talent may be procured for church, radio, concert, oratorio or social functions of any type through this agency, at the head of which are Armand H. Buisseret and Estelle A. Lutz.

No Symphony Program

This being Christmas week and Frederick Stock and his men needing a well earned vacation, there were no symphony concerts at Orchestra Hall. Four concerts are listed for the week of December 28.

Beaux Arts Salon Presents Christmas Musicale

One hundred and ten Chicago children not over ten years of age were heard at the Beaux Arts Salon of the Medinah Club on December 27 in a gala children's musicale. Carl Olsen, aged eleven, directed a fifty-five-piece children's orchestra playing Christmas music.

Mass of the Little Flower Premiered Here

Refice's Mass of the Little Flower was sung for the first time in America on Christmas Day by the Cardinal's Cathedral Choristers, under the direction of Rev. Edwin V. Hoover, at the Holy Name Cathedral.

ERMA ROSE WILSON, contralto, head of the voice department of Mary Hardin-Baylor College, Belton, Tex. Miss Wilson has studied with the late Arthur Middleton and Edgar Nelson, and is a graduate of the Knox Conservatory of Music, Galesburg, Ill. She has sung with the Chicago Civic Light Opera, as soloist for the Chicago Sunday Evening Club and over the radio. Miss Wilson is a member of Sigma Alpha Iota, national music fraternity.

Leo Podolsky Concludes 200th Master Class

Leo Podolsky concluded this week his two hundredth master class while on his tour to the four states where he teaches and conducts such classes during the year. Mr. Podolsky is on the faculty of the Sherwood Music School here, and also has classes in South Bend, Fort Wayne, Kokomo, Ind.; Columbus, Springfield, Celina, Findlay, O.; Milwaukee, Wis.; and Kalamazoo and Jackson, Mich.

Knupfer Pupils Win in Contest

Of the three winners chosen by a jury composed of Guy Maier, Leon Sametini and Shirley Gandell at the final contest for solo appearances with the Illinois Symphony Orchestra, two were artist students of Walter Knupfer. Herbert Horn introduced the concerto by John Ireland, a work not before performed in this country, and Bertha Ostrar played the C major concerto by Shostakovitch, which is seldom heard in the United States. There were forty contestants in the piano section alone. Both these young artists are scheduled for individual recitals in Mr. Knupfer's young artist series in the near future.

RENÉ DEVRIES.

Arthur Loesser's Recent Activities

Arthur Loesser this fall gave his fifth New York recital within about a year. During that period, Mr. Loesser performed sixty-five different compositions at his New York recitals, many of which have been seldom played in the metropolis. Also he played the Bach and Mozart concerti, and the Dohnanyi Variations on a Nursery Air, several two-piano recitals with Beryl Rubinstein using new material. In addition, Mr. Loesser was the pianist at the Brahms Festival in Cleveland, playing the complete Brahms Chamber Music Cycle.

Mr. Loesser recently played in Louisville, Ky., opening the series given by the Woman's Club; at the University of Kentucky, gave a lecture-recital at Middletown, O.. on the Romantic Movement in Music, which will be repeated at Massillon, O. Early in the year he gives a recital at Vassar College. Mr. Loesser is under the management of Concert Management Vera Bull Hull.

Henry F. Seibert Organ Recital

An audience of appreciative disposition attended Dr. Henry F. Seibert's regular monthly organ recital at the Lutheran Church of the Holy Trinity, New York, on December 6. The program contained Bach, Pagella, Franck and modern items, with three hymns sung by the congregation. Perhaps the most impressive organ performance was that of the Pièce Héroïque (Franck), in which there was a masterly build-up of pedal and manual effects.

F. W. R.

New Conductor in Cologne Bow

Eugene Papst Takes Baton—Giannini and Gieseking Well Received in Performances

COLOGNE.—The season began with many significant events, all of them giving impulse to a musical life worthy of a city with traditions like Cologne's. The Concertgesellschaft naturally is to be mentioned first, now energetically directed by Eugen Papst, who has already won everybody's support and regards. His program is a confession of his faith in classical music and its followers—the solid basis of our strength.

Ninth Symphony Heard

Papst's first concert consisted of Beethoven's ninth symphony magnificently given. The chorus was augmented by voices from the Cologne Männergesangverein. The work had enormous effect, so overwhelming in fact, it had to be repeated at a subsequent concert. Soloists were Ria Ginster, Anni Bernards, Fritz Kraus, and H. Nissen. The second concert's principal work was Brahms' first symphony, powerfully and nobly interpreted. Symphonic Prologue by Reger was also heard. A novelty was the cello concerto by Hans Pfitzner, played brilliantly by Ludwig Holscher, young German virtuoso. At another concert one of the most beautiful works in sacred choral literature was heard: the F minor Mass by Bruckner with soloists Adelheid Armholg, Irmgard Pauly, Carl Erb (who also sang two arias by Mozart) and Johannes Willy. The concert opened with Concerto Grosso in D, by Handel.

Giannini and Gieseking Register

Dusolina Giannini brought down the house when she appeared in the first concert of the Westdeutsche Konzertdirektion. Erna Sack, German coloratura, and the phenomenal violinist Prihoda, also won success in the second recital of the series. The same management gave us a wonderful concert by the Leipsic Thomanerchor, lead by Prof. Straube, songs by Bach, Dulichius, Schein and Reger being performed. Prof. Michael Schneider, young teacher at the High Schools, showed himself a skillful organ virtuoso.

Walter Gieseking presented a memorable artistic experience, under the spell of his Bach, Beethoven, Schumann, Brahms, and Chopin. Heinz Lohmann, Cologne pianist, specialist in Debussy, gave that composer with requisite delicacy of feeling and nuancing. A Liszt Festival by the High School for Music (Otto Siegl and H. J. Koerner, conductors, Fr. Eugen Engels, soloist) should also be mentioned.

Mixed Pleasures

Others who won signal successes are violinists Mimi Schulze-Prisca and Else Schmitz-Gohr, Ria Schmitz-Gohr accompanying in good ensemble; Gisela Derpsch, soprano, finely accompanied by Susi Mayweg in songs of Schubert and Reger; and Elisabeth Delseit, soprano, applauded in Grieg and folk songs. The diligent Prisca Quartet renewed its successes in a Beethoven performance, the Cologne Ottersbach Trio gave a beautiful concert, and Cathedral organist, Master Professor Hans Bachem impressed with his finished virtuosity.

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Verdi's Manzoni Requiem and Christmas Concerts in Madison

Two Hundred Singers Heard in Choral Performance—Orchestral and Recital Programs Add to Yuletide Quota of Events

MADISON, WIS.—A sterling performance of Verdi's Manzoni Requiem, two concerts of Yuletide music by visiting groups, and dozens of programs by church and school organizations heralded Christmas in Madison.

The Requiem was performed in West High School Auditorium by 200 Madison singers and players, assisted by Chicago soloists, under the direction of Dr. Sigfrid Prager. Only a month before, Dr. Prager had conducted much the same group in Verdi's La Traviata.

Visiting soloists were Mari Barova, contralto of the Chicago City Opera Company, who had performed here last season in the same work, and Henry Swanson, Chicago baritone, who made his Madison debut. Frances Silva, Madison, sang the soprano part and Karl Fischer-Niemann, Madison, was the tenor.

All were excellent as individuals, but shone most brightly in their ensembles. Miss Barova and Miss Silva, particularly, proved a remarkably cohesive pair in their duets. Mr. Swanson, with an earnest and youthful voice, made a place in Madison's heart, and Fischer-Niemann put forth volume that enhanced the vividness of his voice.

The Madison Civic Chorus, one of Dr. Prager's groups, and the Madison Maennerchor, directed by Alexius Baas, composed the chorus for the Requiem, and Dr. Prager welded them into an ensemble that stood the test of every part of the work—especially the Libera Me. And the Madison Civic Symphony Orchestra coperated beautifully.

The performance testified to Dr. Prager's peculiar ability for molding amateurs, semi-professionals and professionals into a unit.

Earlier in the month, the New English Singers appeared at the Memorial Union in a program concerned chiefly with the coming Christmas season. It was a pleasantly informal evening with the songs of yesteryear, sung quietly and almost quaintly by unassuming experts.

Then came the University of Wisconsin Symphony Orchestra directed by Orien Dalley. The program contained one touch of Yuletidiness—Philip James' Overture based on Noels. Outstanding was Ludolph Arens' Fugue Humoresque, which the Green Bay composer conducted. Interesting musically, it is obvious enough in its humor to please any audience. Bach, Dvorak and Wagner also were represented.

The Young Artists group of Berlin came with their ancient instruments on a Sunday afternoon and contributed more Christmas music. The organization is interesting in many respects, but hardly in a class with others heard here this season.

Public school children participated in the fourteenth annual presentation of the pageant of the Nativity in the stately halls of Wisconsin's Capitol, with angels in the dome, chimes ringing outside, a huge *a cappella* choir and a smaller antiphonal chorus, and a cast of mummers for the pantomime. Five thousand visitors saw and heard the program.

Annual concerts were given by many church choirs; there were Christmas Sunday vesper services, and carolling tours by the Lakewood Clef Club, by students of the DeVoe Institute of Singing, by other church and secular groups. And there was the annual Christmas party at the Wisconsin School of Music, and there was a concert by the Federal Music Orchestra, directed by Arthur Kreutz, in the capitol. W. L. D.

Radio Highlights

Dialed by M. L. S.

The demands of Yuletide duties kept us from our usual amount of dialing last week, and we're still pretty distracted by the "thank-you letter" problem. Next year, we suggest for all receivers of Xmas packages, mimeographed form letters, on this order: "Dear ——: Thank you ever so much for the lovely ——. We had a —— Xmas. I am going to write and tell you all about it when I have a *minute*. (This is a good gag for shortening the letter.) We had perfect Xmas weather. (This will almost surely apply, because cold, snowy, warmish, sunny or partly cloudy can be called "perfect Xmas weather. In case of a sharp downpour, you can take your pen and stick in 'ha-ha,' thus giving the words a snappy satirical slant.) Lots of love, and thank you again."

The Sunday night after S. Claus's visit was rich in radio entertainment of the highest type. Lauritz Melchior was the soloist with the Ford Symphony Orchestra conducted by Jose Iturbi on the Columbia network. The tenor was in holiday mood and voice, and gave generously of his shining tones. Iturbi conducted in masterful fashion.

General Motors (WEAF) presented as featured artists Elisabeth Rethberg and Ezio Pinza, who displayed their notable vocal gifts in solo and a duet from Mozart's Don Giovanni. Erno Rapee, in charge of the symphony orchestra of this hour, led his forces with skill and firmness.

On WOR, the Classics of the Keyboard gave another of their fine programs, Ernst Victor Wolff playing the harpsichord and piano as soloist with Alfred Wallenstein and his orchestra, and Leonard Liebling furnishing the comments. The weekly improvisation achieved by Mr. Wolff was on a theme sent in by Fritz Reiner.

The Metropolitan Opera broadcasts are back on the air, the first week of the season offering three hearings to radio listeners. The opening night on December 21 brought a special intermission broadcast, *sans* music, but with interviews, and descriptions of sundry personages present. On December 24, the performance of Hänsel and Gretel came as a "Christmas gift" to dialers. On Saturday, the regular series began, the initial performance being the restoration of Samson and Delilah by Saint-Saëns, with Gertrud Wettergren, Rene Maison and Ezio Pinza.

About the only Christmas Eve program we heard (although there were lots of good ones) was that of the Bamberger Symphony Orchestra conducted by Richard Hageman (over WOR). Winifred Cecil, soprano, was the soloist, and she gave clear and lovely exposition to the aria E ben no andro lontana from Catalani's La Wally, and Mr. Hageman's song, Christmas Eve.

The preceding night, Doris Doe's rich contralto tones were projected over the Columbia network, in seasonal numbers, in the "Come On Let's Sing" hour.

Anne Mundy in Recital at St. Paul

ST. PAUL, MINN.—A homecoming recital was given here on December 1 by Anne Mundy, pianist. The event was sponsored by the Schubert Club and took place in the Peoples Church. Miss Mundy chose a program of exacting nature, comprising chromatic fantasy and fugue by Bach-Bülow, the Schumann Symphonic Etudes, several Chopin pieces, the Ravel sonatine, Liszt's sonetto 104 del Petrarca and Wilde Jagd, and Les Pins de la Villa Medicis by Emil Sauer, Miss Mundy's recent teacher. Miss Mundy accomplished with commendable aplomb the difficult task she had set herself in this list, playing with technical fluency, tonal scope and interpretative insight. The massive Bach work was given admirable exposition, the Schumann opus took color and life under her fingers, and she showed herself a good performer of Chopin. The Ravel sonatine and the Liszt numbers were given with scintillant grace, and the piece by Sauer was set forth with elegance and digital deftness. Miss Mundy, although a debutante here, has had platform experience abroad, and her manner is that of a seasoned professional. She was received with resounding applause by the St. Paul audience. R. V.

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NEW YORK JANUARY 2, 1937 No. 2919

Some daily newspaper critics credit almost entirely to Kirsten Flagstad and Lauritz Melchior the current overwhelming vogue of Wagnerian opera at the Metropolitan. Impartial observers lean to the opinion that the music and libretti of a composer named Wagner have some slight connection with the present popular enthusiasm.

—o—

Toscanini led an orchestral concert last Saturday in Tel Aviv, Palestine. The players were Jewish, and the program included a work by Mendelssohn. After the final number, Toscanini left the stage in a temper and refused to emerge again, so the cable reports, because a flashlight photograph was taken of him. (The same incident occurred, it will be remembered, at his farewell appearance in New York.) The Tel Aviv photographer might have saved the situation by telling Toscanini that copies of the picture were to be sent to the Nazi leaders in Germany.

—o—

Opera in Films

It looks as though 1937 shall see more grand opera featured in the films than has been the case heretofore.

The movie moguls have bought the picture rights to a number of well known lyrical works. Studio writers and directors now are busy trying to perfect a production technic which will emphasize the story interest of the opera, shorten them, and use only the outstanding musical numbers from the scores.

The main difficulty of the enterprise, according to report, is to find singers with presentable screen faces and figures, and to do away with the "slow motion" style of operatic acting.

If the film companies succeed in building up audience interest for picture opera, it is a ticklish question whether the regular lyrical stage performances would be helped or harmed. In the present "tabloid" frame of the public mind, the average listener might be satisfied if he experiences only the "high points" of opera, and at a cost considerably below the seat prices now charged by the establishments which present so-called "star" vocalists.

At any rate, it will be interesting to see how the conditions shape themselves if the present Hollywood plans are brought to practical fruition.

Still Going Strong

One of the most disastrous prophecies ever penned was that by a certain American critic about a quarter century ago, who said "the Wagner movement . . . is showing not unwelcome signs of sluggishness and eventual disappearance." Probably the rise of Puccini and the triumphs of Massenet were expected to obliterate the music-drama.

Either this was an example of "wishful thinking," or *circa* 1898 the Bayreuth school seemed imminently due to curl up and take the count. Our guess is that perhaps people had been somewhat surfeited by the large dose of Wagner music-dramas that had been administered to them, beginning with the elder Damrosch's seasons at the Metropolitan in 1884-5. Perhaps they welcomed modern Italian and French works for a change. Yet on a certain Sunday evening in 1936, if one happened to tune in at random on the radio, the Forging Song from Siegfried emerged in the stentorian tones of Lauritz Melchior accompanied by clanging anvils from Detroit, and a short time later the Tannhäuser overture sounded its perennial paeans. A week previously the Metropolitan Opera House had opened its season with Die Walküre, and it was stated that this was because of the great popularity of Wagner and the fact that the German wing of the company included some of the best drawing cards of the organization. Furthermore, the old tradition that German and Italian opera should be given alternately was broken this year when Tristan und Isolde occupied the second evening.

When the gala social gatherings of the early season are willing to forego the opportunity to applaud a brilliant spectacle of the lighter sort and spend most time in chat and promenading, in order to concentrate on the Wagnerian Ring operas in which there is a dearth of illumination, accompanied by long acts and short intermissions, something has indeed happened to revolutionize the established order of things.

W. J. Henderson, in his column of last Sunday, speculates whether "under the general management of Edward Johnson and the supervision of the higher musical education, opera is about to enter upon an era of dramatic verity and artistic sincerity."

To expect that the ancient art is to undergo so sweeping a regeneration is perhaps premature. The answer is more probably to be found in Mr. Johnson's impromptu remark on being interviewed briefly for the radio broadcast of the opening night, that "the German wing of the Metropolitan is the best and it is important even for opera seasons to put their best foot forward."

Nevertheless, Wagner goes on having a more vital influence as the decades speed by. After more than fifty years since his labors were completed, his music, far from showing "signs of sluggishness and eventual disappearance," promises to become ever more popular and understandable to the general public.

—o—

Founder of the Russian Five

Anniversary honors go this month to one of the influential but little celebrated talents in Russian music. No societies exist today to further performance of the scores by Mily Balakireff, and such immortality as he holds is earned by the sheer tunefulness, folk strain and picturesqueness in a few of his works.

January 2, the centenary of his natal day, might well be marked by a resuscitation of his two symphonies, and the picturesque tone poems, Tamara and Russia, both of which have had a few hearings in recent seasons. There are also several overtures, a piano concerto and songs which seldom see the light nowadays, although his keyboard fantasia, Islamey, is a popular recital work.

Perhaps the reason for this relative neglect by a public that has given much more whole-souled admiration to Rimsky-Korsakoff's Scheherazade, Moussorgsky's Night on Bald Mountain and Borodin's On the Steppes of Central Asia, is the fact that though Balakireff was the founder of this picturesque school his work was carried to higher goals of achievement by the other figures associated with him. They did everything somewhat better and more memorably. Their works (although he set the pattern) are richer in color and more striking thematically. And in the case of Rimsky, the art of scoring was carried to a brilliant, kaleidoscopic vividness that was unparalleled until he evolved means to express the naive but splendid marvels of folklore and legend.

If the Russian Five (including César Cui in addition to those already named) had been a solitary or merely experimental group, their importance would have been limited. But they took the model of the tone poem for orchestra of Berlioz and Liszt, imbued it with the folk influence found in such early Russian composers as Glinka and Dargomyzhsky, and gave a new impetus to the nationalistic schools of every country. The example they set has been potent to this day, not only in Russia, where Stravinsky was the direct heir of Rimsky, but also in such figures as Debussy, and in the leading orchestral composers of Spain, Hungary, Poland *et al.*

Balakireff exercised influence on the modern tonal art of his country by founding the Free School of Music, conducting orchestral concerts, introducing the idioms of Western Europe into Russia and encouraging the other composers of his circle. He also gave an impetus to the study and collection of Russian folk-songs by his pioneer series of such works. While the instrumental technic and colorful descriptive style of the Russian Five passed beyond native boundaries to influence all Europe, the folk art ideal has continued to have an important place in musicology. Such figures as Bartok and Kodaly in Hungary are the spiritual descendants of this earlier burgeoning in which the people's contribution from the treasury of national genius was given a new and revolutionary significance.

—o—

A Victorian Monument Passes

Recent portentous events in Great Britain caused to be almost unnoticed the passing of the Crystal Palace, which was destroyed by fire a few weeks ago. Those who saw the brief newsreel "shots" which showed graphically the blaze and cave-in of this majestic and gargantuan building felt something of the thrill that must have come to auditors of the last century when the edifice was new.

A relic of the London Exposition, the Crystal Palace was in reality an antiquated and rather unwieldy place in which to give music. But its very attributes of the huge and fantastic, its piling up of girders and glass, made it an ideal setting for the now historic occasions on which hundreds upon hundreds of singers and players joined in mammoth tonal proclamations.

The Crystal Palace Orchestral Concerts were begun in 1855 under August (later Sir Augustus) Manns and they were destined to make an important place for themselves with the British public. They continued until 1901—a half-century in which the most eminent soloists of the day faced the large assemblages that gathered especially for the Saturday programs. Vastly different, but perhaps the heir to these bygone ceremonies are the present celebrity concerts in Albert Hall.

But the truly gigantesque features of that age, in which Romanticism and musical manifestations grew ever more inflated, as if with a mania for hugeness, were the Handel Festivals, started there in 1857 by the Sacred Harmonic Society. The Handel centenary was observed in this place two years later with a pomp and a choiring of thousands of voices, smiting of batteries and sounding of brass and strings, that established something of a record, even though Berlioz went it one better with his "ideal" orchestra of thousands. Thereafter, every third year found a repetition of the festivals, first under Costa; then (1883-1900) under Manns, and (1903-12) under Cowen. The war definitely put a close to this sort of unrestrained choral megalomania, even though the tradition persists in the various English festivals and larger oratorio performances in the London season.

Just how many hearings of Handel's Messiah and Israel in Egypt, Mendelssohn's Elijah, St. Paul and the like took place in the Crystal Palace, would be ascertained only after the verification of patient archivists. Here are figures that indicate the scope of the venerable structure's usefulness: from 1855 to his retirement in 1901, Manns conducted about 14,000 concerts there, an average of one almost daily for more than forty-five years. He also organized a symphonic orchestra that became renowned throughout the musical world for its prowess.

Truly, when this Spartan figure laid down his baton, it was to enter upon a rest that was well merited. Although concerts in that day were much more miscellaneous in their contents than at present, when several vocalists often appeared in a choice interlarding of operatic arias and the like, a recognizable function in the furthering of musical culture in the general public was played by the institution.

An incongruous souvenir of the England that was, the Crystal Palace curiously enough met its doom at the very moment when a clash of the older and newer ideals was finding its culminating moment of drama in Parliament. However the future governmental policy shapes itself, it is perfectly certain that a page of musical history has been turned, never to recur.

VARIATIONS

By Leonard Liebling

Is it necessary for orchestral conductors to act the music they direct? Do they have to carry emotional suggestion to the audience by means of gesturing, and through weavings of the body? Is it enough for listeners to receive the compositions by ear, or must they also employ the eye?

These questions come to the fore each season as the procession of baton exponents troops across the musical horizon of the metropolis.

Some of them seem to be concerned with using the stick solely to remind the players of the matters fixed during rehearsals. Others apparently try to give the impression out front that they are waving a magic wand which does not interpret beauty already existent but creates and injects it. In that belief they describe pictorial figures with the baton, stoop, rise on their toes, roll their eyes, look beseechingly toward the ceiling, cramp an upraised left hand or float it in graceful undulations and offer profile views of a face contorted in tragic agony or illumined with ecstatic passion.

All such acting is superfluous, insincere, and confuses rather than inspires the players. Beyond indications of tempo, pauses, and rhythms, the orchestra needs no hints, for it is busy carrying out those determined upon at rehearsals. I have asked many players how much they are influenced by "pictorial" conducting, and they answer, "Not at all." One of them said to me:

"That kind of leader never does such stuff at rehearsals, so why should he do it when he performs in public?"

If you will observe the players closely, you will see how infrequently they look directly at a conductor. They glance out of the side of the eye simply to catch the rhythmic motion of the stick. They cannot do two things at once and the more necessary one is to keep their attention on the printed page they are reading.

The naive percentage of auditors may be led to think that wild wavings and weavings imply "temperament." Sensible and experienced listeners know that real temperament is felt inside and cannot be simulated outside.

Away with all such inartistic, cheap claptrap. It vitiates true musical appreciation, distorts the function of conducting and aids in stealing the glory which belongs chiefly to the composer and then as much to the players as to the man who leads them.

* * *

"Godowsky's works, and I play nearly all of them," writes Paul Howard, of Adelaide, South Australia, "stamp him, from all points of view, as the greatest of all piano composers. . . ."

Howard goes on with specific proofs:

"Each thing he has done, is so outstanding and far-reaching. The etudes on the Chopin etudes eclipse anything of the kind ever attempted; the sonata is the most learned, majestic, beautiful and profound in existence—others had to write a couple of dozen sonatas to say less; for the Master to write another sonata would be redundant.

"Then the Walzermasken, twenty-four separate master works in one suite, a complete program, unparalleled, not to mention the exquisite charm of the Triakontameron. The Java Suite again rings the bell in history.

"Once more he eclipses all the works of the gods in his Passacaglia, and in this alone immortalizing himself, lifting another great soul, Schubert, with him. Of all the countless pages of great works written since the dawn of music the Passacaglia is the apotheosis.

"His development of the Bach violin and cello sonatas into pianistic sky-scrapers was the work of a giant, a service to mankind and an unequalled tribute and compliment to Bach.

"Then the Miniatures! They alone are a garden of glory enabling little children or grown people to succeed in the path of perfection and to attain cultured taste, exquisite skill and refinement of expression, at the same time achieving a high sense of ensemble.

"In his suite for the left hand, he stands completely alone. A major work in eight parts, a glorious concert number, a main backbone to any program distinguishing any artist who plays it adequately as a real two fisted he-man, a *genus* previously all too rare even among the elite.

"His paraphrases and transcriptions have enriched the literature of the piano amazingly. Liebling has spoken of his godlike charitableness. With godlike charitableness Godowsky has so often stooped by the way and taken some small gem by an almost forgotten composer (who did not know what fingers were going to attain, not what the piano would become) and by a touch of his magic wand has transformed it into a thing of radiant beauty and given a further lease of life for centuries to come to the composer's name.

"All these riches have a background of constellations of other works like the milky way, and from the legion you cannot pick one and say, 'this is trifling or poor.' He is one of the few without a rubbish heap. As pedagogue and pianist he has excelled in the same measure.

"His music sets a new standard in piano playing, creates a new era every whit as marked, and more so than that of Bach, calling for an independence of finger work never thought of before, for the completely free playing of several independent parts, and an appreciation of the individuality and importance of every note of the text, and the significance of the most microscopic sound; an advance in the progress of art of the most far reaching import, breaking through tinsel and insincerity, dispersing clouds of uncertainty and groping. His genius has found a way. We know that generations hence will revere his name, but these are not times when outstanding genius need be hidden and the rewards left till he has passed beyond us a century or two. He deserves kind words now while we know that he can hear and benefit by them.

"My evaluation is not of the man in the street, but is based upon a profound knowledge of pianoforte literature. I play, memorized, apart from a few programs of the great Master's works, upwards of twenty programs of other works, and have in my music-shelves everything of note ever written for the instrument, from Purcell to Satie, in most cases composers' entire works, and in several editions. None of these copies went into the shelves till I had put them on the music desk and played them through, a process which has taken forty years or more. Apart from that I have an unerring sense of the value of the content of piano composition. Long ago it needed only the study of one of the Master's to show me that, given health and length of life, he would transcend all other gods."

All the *Vereine* devoted to exposition of Bruckner, Mahler, Wolf, Brahms and Sibelius, have not exceeded Paul Howard in the art of honorable and exquisite propaganda.

* * *

George Fitch has some ideas about the singing male, and here they are:

"Song is the science of aviating with the voice. It has existed for many thousand years and has gradually been perfected until expert songsters and songstresses now receive as much for one five minute flight as the pilot of a racing monoplane.

"Song is our most popular creation, and owing to the absence of laws regulating the pastime, every one indulges in it on the slightest provocation. To sing well requires a long and painful education, during which the aspirant loses many friends. But when he has acquired a smooth easy-running voice which climbs high and banks well on the turns, he becomes very popular and has to sing every day at weddings, funerals and charitable entertainments, receiving vast quantities of gratitude and occasionally a good meal.

"However, it is necessary to practice in order to sing. Many men sing happily without any practice at all, though the happiness is generally personal. In such cases the voice should be soaked carefuly in a good lubricant. A dozen cheering drinks will put it in condition to attack the most difficult feats without hesitation. If all listeners are well soaked, too, the result will not be dangerous.

"When a man has soaked his voice for several hours he will sing like a bird or an automobile transmission on the street at midnight, providing he can form a quartet. To quartet is a delightful pastime. When from three to seven are quarteting, with assistance of a lamppost and are singing passionately, together, blending perfectly on a different chord every few minutes, they are too happy to do any harm and should not be interferred with. Moreover, after listening to them for awhile it is much easier to appreciate good bag-pipe music.

"Song loosens up the disposition, softens the heart and removes the bile from the temper. If it is a good song it causes the mind to soar and fills the listener full of great thoughts. Songs have made armies fight more violently, and have also made small men go to bed early, arise bravely, and attack much larger men with unutterable ferocity.

"The world is happier for song, and the worse the song the more happiness it produces. In music ignorance is peculiarly blissful, and the educated and sensitive critics who bleed internally when they move through the masses without earmuffs are the most unfortunate of men."

* * *

A reporter's observations at the tribute dinner given to Edward Johnson, December 20, at the Waldorf-Astoria, by The Bohemians: Albert von Doenhof, chairman of the Entertainment Committee, did excellent job—looked happy and unruffled after ordeal of seating about 1,000 guests in accordance with their musical and social egos—Elisabeth Rethberg sang Strauss' Ständchen and gave Brahms' Ständchen as an encore; another encore, and she might have done Schubert's Ständchen—Albert Spalding played his own Study in Arpeggios, but the program didn't say it is for violin alone, and everyone wondered when Andre Benoist, sitting at the piano, was going to begin accompanying—I said to Mrs. Josef Lhevinne, "Some day I'm going to write a piece for the accompanist alone," and she answered, "That would be appropriate for some soloists"—Did she mean pianists or violinists?—Deems Taylor pointed out to me that the list of diners included the names of George Frederick Handel and Felix Mendelssohn—One of Josef Hofmann's encores was Chopin's Minute Waltz, and Moriz Rosenthal reacted to it in double thirds—Lawrence Tibbett apologized for having a cold and then sang warmly, and better than most vocalists in good health—Mrs. Vincent Astor and Mrs. August Belmont flanked Edward Johnson at the speakers' table, which is the fashionable top height yet achieved by any tenor—Dagmar Godowsky was complimented for her Oriental perfume and confessed that it had been sent to her by Stravinsky—Maurice de Abravanel, new Met. Opera conductor, looks like the twin of Rudolph Serkin—Ezio Pinza doesn't eat chicken and was specially served with steak, which he didn't eat, either—"Brünnhilde" Flagstad sat next to "Wotan" Schorr, facing "Sieglinde" Rethberg and "Hunding" List—Conductor Bodanzky close by—Mrs. Lauritz Melchior, undisputed belle of the dinner—Handshake of two great hands, Rosenthal and Hofmann—Ernest Hutcheson's dignified and diplomatic speech—Critics Grena Bennett, and Messrs. Thompson, Perkins and Kolodin, with no newspaper dead-line to consider—Constance Hope and Edith Behrens, counting their many publicity clients—Dagmar Godowsky says she is assembling musical child prodigies (under fourteen) for a commercial radio program; if you have a musical infant in your home, write to Dagmar at the Great Northern Hotel—No new Scotch story from Fraser Gange—Edwin McArthur's brilliant pianism in the accompaniment of Strauss' Ständchen — Pattison without Maier—Edgar Varese having to listen to Schubert's Wohin and Liszt's Twelfth Rhapsody—Fabien Sevitzky's side-burns, Spanish style, led someone to ask: "Is that Cassado?"—Berthold Neuer giving out the best anecdote of the evening, about the drunken man sprawled face downward on the sidewalk. A policeman prods him and asks: "What's the big idea?" The prone one replies: "I'm going to climb thish damned wall if it takesh me all night."

* * *

Paris, December 15, 1936.

Dear Variations:

Referring to two points raised in your columns, November 28, 1936:

(1) You are quite right in surmising that the music of the American Indian is not "the astonishment and delight of European composers." There is only one kind—and one only—of music that is the astonishment and delight of the European (and the American) composer and that is—his own.

(2) I do not wish to take away glory from a confrère, but I wonder if, as you say, Julian Seaman is the "inventor" of Tabloid Critiques? You quote from his article of November 19, 1936. I do not know how long Mr. Seaman has been at it, but from 1921 until 1934, I often indulged in that form of review in my articles in The Chicago Daily Tribune (Paris Edition). I do not recall, however, that any one ever said that I had invented the "form". I am glad that no one did, for I got the idea from a well-known magazine that goes in for wit and brevity.

In return, will you be so good as to let me know the date and the place of the first festival of American music given in America?

Sincerely,

IRVING SCHWERKÉ.

* * *

Yours truly does not possess the festival information, and is in doubt as to where to look for it, unless by nosing through nearly sixty years of Musical Courier files. Anyone able and willing to enlighten Mr. Schwerké, at 6 Square Leon Guillot, Paris, may have the postage refunded cheerfully by this department.

* * *

H. I. Phillips, humorist, every once in a while publishes in The Sun a list of what he calls "Vanishing Americans." In his next recording he might include these:

The fifty-cent music teacher.
The banjo-player.
The male comedian pair who sing in unison.
The piano installment collector.
The fur-coated impresario.
The concert pianist who plays MacDowell.
The music critic whose word is law.
Press agents who are just press agents.
The man who wears a cape-cloak to the Opera.
The man who thinks that "Opus" is the name of a classical composer.

Since every New Year brings me more trouble I shan't even mention it. Perhaps if I ignore it completely it will forget about me and let me sleep later mornings and provide me with food and clothing for my groaning family with no effort on my part.

If, my children, you insist upon wishes from me, here goes. May your voices, fingers and bodies age no more in 1937. May you make more than expenses from all of your engagements. And may you fall in love with someone very exciting that doesn't stop work and make you provide money for rent and food.

* * *

The annual Christmas fandango of the Columbia Concerts Corporation was danced with raised glasses full of Xmas cheer and piled plates of holiday goodies on the afternoon before the celebration day in their offices in Steinway Hall.

When I arrived in disguise, I found Freddie Schang kissing the ladies' hands, and Ruth O'Neil galloping gaily from boy to boy. Bedizened eyes spotted Arthur Judson smoking a long seegar, F. C. Coppicus smiling happily, Ward French flushed and excited, Johnnie Evans pale with happiness, Fitzy Haensel laughing heartily and Dorle Jarmel talking twice as fast as usual.

Gazing over the mountains of comestibles, I discovered the merry facades of John Barbirolli, Ethel Bartlett, Rae Robertson, William Thorner, Sigmund Spaeth, Julius Huehn and his wife, the Marcel Huberts, Teddie Gannon, Elsa Alsen, Horace Parmelee, Josie Vila, Albert Spalding, John Majeski, Ada Cooper, Milton Blackstone, Calvin Franklin, Elizabeth Matthews, Austin Wilder and hordes and hordes more that kept coming faster than I could count.

When I left the sounds of excitement sped after me down the long corridor so rapidly I almost tripped and fell down the elevator shaft.

* * *

Have you ever seen a dignified looking gentleman attired in formal evening clothes and wearing a flowing opera cape and a topper standing silently in the Thirty-ninth Street corridor of the Metropolitan Opera House? For years I have thought he was the Phantom of the Opera and if I approached him too closely he would disappear into nothingness.

This romantic illusion has been rudely dispelled. For I learned recently from a subterranean source that the silent figure is no ghost; it is James Wolfe, baritone of the Met, in the flesh.

It seems some stalwart and intrepid photographer took a shot at Jimmie in all his glory on the Met first night. Unfortunately the picture didn't appear in the newspapers, but a copy was sent to Jimmie with a note saying that if he desired it, to please remit three dollars.

Personally, I think Jimmie should buy the photo—though I understand he doesn't feel that a snapshot of himself is worth three dollars. Good ghost pictures are hard come by.

* * *

"How dreadful! How can people think of celebrating Liszt's centenary?"

This morning I was awakened by the flapping of wings outside my window, and I saw on my sill a bird with long legs and a long yellow beak peering at me quizzically.

"Hello, hello," he said in a squeaky high voice. "I've got some news for you. I've just received an order to deliver a baby to Josef and Betty Hofmann next month." So saying, he stretched his wings and flew away.

* * *

One of the strangest things has happened. Somehow I can't understand how it came about. Last week Jaffrey Harris, an American lad of no mean ability with the baton, copped the job as conductor of the Westchester (N. Y.) Philharmonic Orchestra.

I'll bet he wore Russian whiskers, a fez, kilts, a monocle and talked with a pronounced Italian accent, when he appeared before the executive committee which appointed him.

* * *

Did you ever see a woman kissed simultaneously by three men? I did, and it happened at the Metropolitan opening. One lad osculated the lady on her right cheek, another smacked her left facade and the boldest planted a resounding tribute on her smiling lips. Such precision of attack and release I have never before witnessed.

Oh, yes, the charmer was Grena Bennett. And the boys? So sorry, but I was so startled I completely forgot to identify them.

* * *

Now that opera at the Metropolitan is added to the tonal menu of the season, may I recommend a recipe that is part of the daily diet of all the operatic artists of that grand emporium. If taken in small doses it will strengthen the voice, add courage and happiness to the soul and even take off pounds of *embonpoint* without exercise or electric rollers. May I warn you, however, that over indulgence will cause heart-burns, indigestion, headaches and hysteria. It is well to salt the potion copiously before devouring.

Take a large pan and pour into it a quart of Edward Johnson, a quart of Edward Ziegler and three gills of Earle Lewis. Stirring slowly over a slow flame add a *soupçon* of Artur Bodanzky, Ettore Panizza, Wilfred Pelletier, Maurice de Abravanel, Desire Defrere and Herbert Graf. Boil ingredients together for ten days. Add a dress-rehearsal and just before removing from the fire add the following seasoning: One teaspoonful each of William H. Henderson, Lawrence Gilman, Pitts Sanborn, Olin Downes, Samuel Chotzinoff, Leonard Liebling, Oscar Thompson, Julian Seaman, Francis Perkins, Danton Walker, Henriette Weber, Robert Simon, and Grena Bennett. Shake vigorously for three hours and spread thinly on newspapers to cool. Reheat for breakfast allowing the libation to come to a sizzling point. Swallow slowly, delicately savoring each morsel. No more than two glasses to a person although recipe will stretch to serve any artist anything—usually unexpected.

I See That

The first piano recital to be given at the Mosque Theatre, Newark, N. J., since its erection will be that of Ignaz Friedman on January 16. This event also inaugurates the Master Pianists Series, managed by Joseph A. Fuerstman.

* * *

Laszlo Halasz, Hungarian conductor, formerly associated with Bruno Walter and Arturo Toscanini at Salzburg, has arrived in the United States to fulfill engagements here.

* * *

Elisabeth Schumann, Viennese soprano, is arriving in New York the middle of January and begins her concerts the day after her arrival. She is to visit Havana, Florida and the Pacific Coast. New York hears her on January 17 at Town Hall.

* * *

Gilbert Ross, violinist and professor of music at Smith College, is to be heard in New York recital at Town Hall on January 19, under the management of Annie Friedberg. Arpad Sandor will accompany him at the piano.

* * *

Andrew C. Haigh, pianist, known through his previous appearances in New York, gives a Town Hall recital on January 25 under the management of Annie Friedberg.

* * *

The Pro Arte Quartet recently gave an entire Beethoven series in Geneva, Switzerland. The ensemble returns to the United States in January for another concert tour under the management of Annie Friedberg.

* * *

Ruth Bradley, pianist, was the recitalist for December before the Maplewood (N. J.) Woman's Club, playing a program of Bach-Tausig, Schubert, MacDowell, Brahms, Chopin, Franck, Philipp, Milhaud and Dohnanyi. Miss Bradley was immediately re-engaged for another appearance. On December 14 she played for the Garden Club of Flushing, L. I.

* * *

Hazel Griggs, pianist, Marie DeKyzer, soprano; Beatrice MacCue, contralto, and Caroline Thomas, violinist, were participants on the December 14 program of the Daughters of Ohio, at the Hotel St. Regis, New York.

* * *

Adele Laue, pianist, and Ellen Repp, contralto, shared the December 8 program of the Tau Alpha Chapter, Mu Phi Epsilon, given at The Barbizon, New York.

* * *

Edythe May Clover, pianist, played for the Altruist Club at Steinway Hall, New York, on December 17.

Ann Freschman, dancer, who this season was in the cast of the Broadway production Daughters of Atreus, is to tour after January 1 in the New England States. She is supported by a group of six American dancers. Miss Freschmann has been *premiere danseuse* of musical productions and has given dance recitals in Europe.

* * *

Vance Campbell, baritone and composer, is becoming known through songs and choruses, which have been heard over the radio, conducted by Cesare Sodero.

* * *

Alfred Boyce, organist-director of the Church of the Holy Communion, New York, presented the annual Candlelight Carol Service on December 20, the choir singing works by Davison, Gaul, Williams, Daniels, Forsyth, Wendt, Willan, Adam and Reger.

* * *

The MacDowell Club Orchestra has resumed rehearsals on Sunday mornings in the auditorium of the MacDowell Club House, New York. The orchestra, which has been a permanent feature of the club's activities for many years, plans three concerts for the season, to be given in January, March and April. The first concert will be conducted by Karl Kraeuter, the second by Benjamin Grosbayne, and the third by Rudolph Thomas.

* * *

Ernesto Berúmen, pianist, is to appear in recital at the Plandome Village Hall, Manhaset, N. Y., on January 6. Mr. Berúmen also gives a recital at New York University on January 13, playing music of Debussy, Chevillard, Sgambati, Griffes and others.

* * *

Kate and James Friskin, pianists, will play a joint recital at Town Hall, New York, on January 2 (today).

* * *

A program of music and drama was sponsored by Florence Foster Jenkins at Steinway Hall, New York, on December 6. Vocal and piano numbers were given by Frances Freidman, Kate Honisch, Ray Southwick, Robert Ellinger, Fifi Garabat, Elizabeth Cherion, Daniel Wolfe and Dwight Conn, who were heard in solos and duets by Mendelssohn, Wagner, Massenet, Franz, Sinding and Hahn, Elizabeth Valdes is the teacher of these singers.

* * *

Miles Dresskell, playing the viola d'amore, and Sarah Knight, pianist, recently gave a sonata recital in the Grace Dodge Room of Teachers College, Columbia University, New York. Their program listed sonatas by Rust, Michel Corette, Stamitz and Hindemith. Other recitals in this series by Mr. Dresskell and Miss Knight take place on January 13, March 17 and April 28.

* * *

Helen Teschner Tas, violinist, gives her New York recital at Town Hall, on January 15 with Celius Dougherty at the piano.

Grace Hoyt, soprano and violinist, has returned to New York. Miss Hoyt, with her sister, the late Frances Hoyt, formerly lived in New York, and the two appeared in that city and traveled as joint soloists with Sousa's Band.

* * *

Dorothy Crawford, who appears in original character sketches, includes on her itinerary for the latter part of January appearances in North Platte, Neb., 22; Freeport, Ill., 25; Logansport, Ind., 26; and Ponca City, Okla., 29.

* * *

The concert schedule of Richard Crooks toward the end of January includes a recital in El Dorado, Ark., on January 22; an appearance as soloist with the Amateur Choral Club in Austin, Tex., 27; 28, bookings in San Antonio; and, 30, Tucson, Ariz.

* * *

Rachelle Shubow gave a lecture recital on Beethoven, Chopin and Liszt before the Sisterhood of Temple B'nai Moshe, Brighton, Mass., on December 16.

* * *

Grete Stueckgold, soprano, includes on her current list of engagements a recital at Oklahoma College for Women, Chickasha, Okla., on January 11.

* * *

The first evening performance of Samson and Delilah at the Metropolitan Opera House will be given on January 9 for the benefit of Hadassah's medical work in Palestine. Mrs. Nathan D. Perlman is president of the New York Chapter of Hadassah. In the cast are Gertrud Wettergren, Rene Maison and Ezio Pinza.

* * *

The American Guild of Organists sponsored a lecture on Improvisation by T. Carl Whitmer, November 23, followed by Evensong at St. Thomas Church, New York.

* * *

Lucy Palermo, violinist, gave a recital at The Barbizon, New York, on November 24.

* * *

Frances Sebel was guest soloist with the Marion (Ohio) Civic Orchestra (Abram Ruvinsky, conductor) on November 24, at the First Presbyterian Church. The soprano was heard in the recitative and air de Lia from Debussy's L'Enfant Prodigue, with orchestral accompaniment, also a group of songs including: You Never Told Your Love For Me, Rachem and I Love Life, all by Mana-Zucca.

* * *

Frederick Baer sang the baritone role in The Messiah with the Worcester Oratorio Society in Worcester, Mass., on December 20.

* * *

Addi Prohaska, pianist, performed a program entitled Dances of Yesterday and Today, at the Barbizon Plaza, New York, on November 30, under the management of Lilian Barth.

* * *

Georgia Southwick, pianist, was guest soloist recently at the National Indian Association, performing Beethoven's Sonata Pathetique; she also played a Schubert impromptu before The Philanthropic Society.

* * *

Albert Hirsh, pianist, is the Town Hall, New York, recitalist for January 12. On his program are compositions by Handel, Mozart, Debussy, Ravel, Griffes, Shostakovitch, Leide-Tedesco, Prokofieff and Scriabin.

* * *

The Hart House String Quartet includes in its tour of the Middle West an appearance at the La Crosse State Teachers' College at La Crosse, Wis., January 4. The Quartet appeared in Louisville, Ky., December 3; Hickory, N. C., December 5; Norfolk, Va., December 8, and in a joint recital with Harold Bauer on December 10 in Bridgeport, Conn.

OBITUARY

Ugo Ara

LAUSANNE.—Ugo Ara, sixty years old, formerly viola player of the Flonzaley Quartet, died here recently. Mr. Ara is survived by a sister and two brothers, who live in Italy. He was unmarried. In late years he had made his home at the Isolo Pescatori (Fisher's Island) on the Lago Maggiore, where he spent most of his time writing. His book, The Romances of the Borromean Islands, written in English and afterward translated into French, met with considerable success. L. H.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, January 2
Philharmonic-Symphony Society, Carnegie Hall (E)
Kate and James Friskin,, two-pianists, Town Hall (A)
Michael Rosenker, violinist, Town Hall (E)

Sunday, January 3
Philharmonic-Symphony Society, Carnegie Hall (A)
Rosalyn Tureck, pianist, Town Hall (A)
Miriam Solovieff, violinist, Town Hall (E)

Monday, January 4
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

Tuesday, January 5
Philadelphia Orchestra, Carnegie Hall (E)
Barbara Blatherwick, soprano, Town Hall (A)
Poldi Mildner, pianist, Town Hall (E)
Elsie Anderson, soprano, The Barbizon (E)

Wednesday, January 6
Povla Frijsh, soprano, Town Hall Endowment Series, Town Hall (E)
Ida Silvania, soprano, Town Hall (A)

Thursday, January 7
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, January 8
New York Philharmonic-Symphony Society, Carnegie Hall (A)
Russian Trio, Town Hall (E)
Hope Miller, song recital, Steinway Hall (E)
Jascha Heifetz, violinist, Carnegie Hall (E)

Saturday, January 9
Boston Symphony Orchestra, Carnegie Hall (A)
New York Philharmonic-Symphony Society, Carnegie Hall (E)
Gaspar Cassado, cellist, Town Hall (A)
Grace Castagnetta, pianist, Town Hall (E)

Sunday, January 10
New York Philharmonic-Symphony, Carnegie Hall (A)
Robert Casadesus, pianist, Town Hall (A)
New Friends of Music (Gordon String Quartet, Karl-Ulrich Schnabel, pianist) Town Hall (5:30 p. m.)
Catherine Duveen, soprano, Town Hall (E)

Monday, January 11,
Beethoven Association, Town Hall (E)
Rudolf Serkin, pianist, Carnegie Hall (E)

Tuesday, January 12
Lennart von Zweyberg, cellist, Town Hall (A)
Albert Hirsh, pianist, Town Hall (E)
Lily Pons, soprano, Carnegie Hall (E)
Milo Miloradovich, soprano, The Barbizon (E)

Wednesday, January 13,
Schola Cantorum of New York, Carnegie Hall (E)
Michael Zadora, pianist, Town Hall (E)

Thursday, January 14
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 15
Philharmonic-Symphony Society, Carnegie Hall (A)
Golden Hill Chorus, Carnegie Hall (E)
Helen Teschner Tas, violinist, Town Hall (E)

Saturday, January 16
Philharmonic-Symphony Society, Children's Concert, Carnegie Hall (M)
Budapest University Chorus, Carnegie Hall (E)
Joseph Szigeti, violinist, Town Hall (A)
New York Banks Glee Club, Town Hall (E)

Sunday, January 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Frederick Jagel, tenor, Town Hall (A)
New Friends of Music (Pasquier Trio and Elisabeth Schumann, soprano), Town Hall (5:30 p.m.)
Sigrid Onegin, contralto, Town Hall (E)

Monday, January 18
Line Zilgien, organist, Town Hall (A)
Genia and Pierre Luboshutz, duo-pianists, Town Hall (E)

Tuesday, January 19
Ferde Grofe and His Orchestra, Carnegie Hall (E)
Gilbert Ross, violinist, Town Hall (A)
Stradivarius Quartet of New York, Town Hall (E)
Eleanor Blake, contralto, The Barbizon (E)

Wednesday, January 20
Selma Kramer, pianist, Town Hall (E)
Leo Cherniavsky, violinist, Carnegie Hall (E)

Thursday, January 21
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 22
Philharmonic-Symphony Society, Carnegie Hall (A)
Maurice Ames, soprano, Town Hall (E)

Saturday, January 23
Philharmonic-Symphony Society, Children's Concert, Carnegie Hall (M)
Joseph Szigeti, violinist, Town Hall (A)
Martinez Oyanguren, guitarist, Town Hall (E)

Sunday, January 24
Philharmonic-Symphony Society, Carnegie Hall (A)
Myra Hess, pianist, Town Hall (A)
New Friends of Music, Town Hall (5:30 p.m.)
Erika Morini, violinist, Town Hall (E)

Monday, January 25
Andrew C. Haigh, pianist, Town Hall (A)
Etienne Amyot, pianist, Town Hall (E)

Tuesday, January 26
Anne Mary Bentley, pianist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
Ruth Bradley, pianist, Betty Martin, soprano, The Barbizon (E)

Wednesday, January 27
Igor Stravinsky and Samuel Dushkin, pianist and violinist, Town Hall (E)

Thursday, January 28
William Ebann, artist-pupil recital, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Raya Garbousova, cellist, Town Hall (E)

Saturday, January 30
Joseph Szigeti, violinist, Town Hall (A)
Josef Hofmann, pianist, Carnegie Hall (A)
Maria Kurenko, soprano, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, January 31
Philharmonic-Symphony Society, Carnegie Hall (A)
Andres Segovia, guitarist, Town Hall (A)
New Friends of Music, Town Hall (5.30 p.m.)
Dalies Frantz, pianist, Town Hall (E)

Musicales

Felix Robert Mendelssohn, Soloist, Heard under John Warren Erb

The Symphonic Orchestral Society, New York University (John Warren Erb, conductor), presented Felix Robert Mendelssohn, cellist, in Dohnanyi's Konzertstück (op. 12) at their concert of December 18. Another important item was Edgar Stillman Kelley's Aladdin (Chinese Suite), a Gluck overture and part of Haydn's Christmas Symphony completing the list. The last-named were played with due regard to their classic spirit. The greeting given Professor Mendelssohn (now a member of the staff of N. Y. University), who appeared for the first time before the assemblage, was cordial in the extreme, and his playing of the Dohnanyi work a constant presentation of beauty of tone; musical understanding and finesse of nuance were outstanding in his performance. Three recalls echoed the appreciation of the body of listeners.

The Kelley suite was given a fine performance, with the brightness and authentic Oriental color inherent in the music. Especially the violins and various instruments of percussion shone; they play an important role in Chinese music, including the tam-tam, gong, snare-drum (sides), the *yung-kim*, (Chinese mandolin). At the close the composer acknowledged the hearty plaudits. Individual applause for Conductor Erb was spirited. F. W. R.

• • •

Don Cossack Chorus at A. W. A.

The Don Cossack Russian Male Chorus presented one of their evenings of Slavic choral music at the American Woman's Association, New York, on December 21. Serge Jaroff, conductor of the group, led them in a colorful panorama of sacred and secular works, recalling the tonal glories of the old regime in their native land. The consummate skill of this chorus, its homogeneity of tone, meticulous relation of parts and smooth and swelling attack, as well as the perfection of pitch have been the subject of many a critic's lay all over this country and elsewhere. The ensemble has sung together for many years now, and their long association has polished and mellowed their art, lending it a depth and finish that only time and meticulous rehearsing can bring. The resonant basses have organ-like sonority, and the vocal register of the choir varies to the high falsettos that give brilliance to some of their effects. One of the chief pieces of the evening was Schvedoff's History in Song of S. Jaroff and His Don Cossack Choir, written for the chorus in honor of the 3,000th concert given in Carnegie Hall, New York, in 1935. This is a stirring saga, depicting first the Cossacks flocking to the colors against Germany in 1914, carying them through the Revolution, into exile; finally, they unite around their leader, in a sense finding Mother Russia again in their native music. Other composers represented on the program included Gretchaninoff, Archangelsky, Tschesnokoff, Pantschenko, Aljabieff, Jaroff-Gogotzky and Borodin, and several traditional pieces. The large audience applauded heartily. M. L. S.

• • •

Milton Kaye Plays at MacDowell Club

A recital by Milton Kaye, pianist, who holds a post on a radio musical staff and has appeared widely in broadcast programs, was given at the MacDowell Club, New York, on December 21. Mr. Kaye has been active as a conductor, accompanist and chamber music performer and his recital bore evidence of his discrimination in choosing music.

He began with two major works, the partita in B flat major of Bach and Brahms' sonata in F minor (op. 5). Precision and command of form, a feeling for the logical structure of the Bach work were well shown in his clear-cut exposition of the charming suite of classic dance forms. This was played with due regard for contrapuntal contrast, with skilled observance of the difference in spirit between *sarabande* and *minuet*.

The Brahms sonata, .with its charming *intermezzo*, bearing the alternative title "Retrospect," had a thoughtful and well-proportioned reading. It was perhaps Mr. Kaye's most characteristic performance, for it was a score into which he could infuse Romantic feeling and charm of lyrical expressiveness. Its considerable technical demands were met with success, and the response of the audience was suitably warm.

The second half of the concert brought Ravel's Ondine, Louis Gruenberg's Jazzberries (four movements based on syncopated idiom) invigoratingly performed, and the Friedman transcription of Johann Strauss' waltz, Frühlingsstimmen, a remarkable exhibition of technic on the part of the pianist. The large audience responded with many recalls and requests for encores. R. M. K.

Sunday Nights at Nine in New Edition

Another edition of that gay and irreverent revue, Sunday Nights at Nine, is on view at the Barbizon-Plaza, furnishing slightly cock-eyed entertainment to enliven Sabbath evenings in the metropolis. Vandy Cape is among those present, giving two groups of her inimitable Singing Satires. The Yale Puppeteers, operated by Richard Brandon, supply a clever interlude of caricature. Miriam Marmein disports herself gracefully in dances, The Fountain and Du Barry. A serious sketch—done with subtlety and restraint—is Regret (Guy de Maupassant), acted by Sydney Thompson, assisted by Del Hughes. These highlights are chosen from a sequence of twenty skits, which together make up a piquant evening. Musical background is supplied by the two-piano team of Harold Woodall and Melvin Pahl. In the cast, besides those already mentioned are Hildegarde Halliday, Orsola Arelli, Richard Stuart, Claire Lea, Nancy Noland, Mary Hutchinson, James Lee, Fleurette, Harry Burnett, Abrasha Robofsky, Josef and Harold Woodall and Forman Brown. The two last named are the composers of some of the music. M. L. S.

Works by Joseph Wagner Given by Forum-Laboratory

A program of compositions of Joseph Wagner was given by the Composers' Forum-Laboratory (Dean Winslow Hanscom, supervisor) at Repertory Hall, Boston, on December 10. The performers were the composer; the Forum Quartet (Giorgio Livoti, Robert Bennett, Harry Bittell and Ralph Smalley), Robert P. Kelley, flute, Newman Goldschmidt, viola; and, as guest artists, Alice Reilly, piano, Camille Girouard, baritone, Dominic Freni, clarinet, and Leonord Bernstein, piano. On the program were two sketches for flute, viola and piano; a rhapsody for clarinet and piano; songs for baritone and piano, Apparitions, My Queen, and Searching; the Sketch Book for piano, Preface, Sarabande for the Infanta, March Humoresque, Solitude, Puck Rebels, Berceuse for a Princess, A Frenchman "Does" New York; and quintet for string quartet and piano. On November 5, Mr. Wagner's rhapsody for clarinet and piano and the three songs as well as his Moments Musicaux. From the North Shore for piano, were performed at the Salon of Allied Arts, Boston.

New York Concerts

(*Continued from page 9*)

an offering of Scriabin's sonata in F sharp major (No. 4) (edited by Alexander Siloti) and concluded his recital with the Chopin sonata in B minor.

That Mr. Segall is a serious artist was clearly shown in his selection of material which was definitely chosen for its musical worth. Furthermore, it was revealed that the pianist possessed a technic equal to such heavy fare and a well balanced sense of musical expression which permitted him to execute interpretations of rare beauty and authenticity. His playing of the Beethoven sonata was a delight to his listeners and presented an example of meticulously timed rhythm and tasteful tonal coloring. The Bach preludes were additional evidence of Mr. Segall's polished pianism and mature conception of composers' intent. As an exponent of Chopin he proved highly satisfactory, leaving nothing to be desired in the way of contrast of movement and well constructed climax. A large attendance lavished applause upon Mr. Segall and demanded several encores.

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London's Music Thrives in Crisis

(*Continued from page 5*)

splendid performance of Elgar's Dream of Gerontius with the B.B.C. Symphony Orchestra and B.B.C. Choral Society; and the Royal Choral Society did its more or less annual Elijah at the Albert Hall (again under Dr. Boult). Heddle Nash and Muriel Brunskill distinguished themselves in the former; Horace Stevens in the title role of the latter work.

Alban Berg: Violin Concerto

Most of this music was going on during the late constitutional crisis; and it is an index of British steadiness that attendance at concerts did not fall off materially, although the suspense increased from day to day, and there was no other subject of conversation. On the peak night—preceding the abdication—a thousand or more people actually listened with considerable concentration to the first English concert performance of Alban Berg's posthumous violin concerto played by Louis Krasner, the American violinist, under Sir Henry Wood.

This work impresses one as one of the most significant additions to concerto literature of recent decades. Despite the twelve-tone theory underlying its construction, despite its Schönbergian morbidity, despite its "program" (Death and the Maiden), it is a beautiful piece of music, cast in a mood of poignant tragedy and sensitive human tenderness. It is the Berg of Wozzeck, who throughout the drama and through all its horror never ceases to be the musician *pur sang*, clinging to purely musical forms. The three movements form one continuous whole—*andante, allegretto* and a *finale* based on Bach's chorale, Es ist genug. A Vienna waltz, a Carinthian folksong—all these are woven into a complex texture of sounds in which they lose their identity; atonality, counterpoint and straightforward harmony merge with remarkable homogeneity into a profoundly personal expression. Louis Krasner, for whom the concerto was written, gave it a finely sympathetic reading, intimately supported by the B.B.C. Orchestra (which also played Brahms' D major symphony and other things).

Bax Novelties

There have been other novelties, but I confess that I found it impossible to hear them. Three new works of Arnold Bax were given by the Contemporary Music Centre (I. S. C. M.)—an octet for bassoon, harp and string sextet, another for horn, piano and string sextet, and a concerto for flute, oboe, harp and string quartet. "They struck one," writes Ernest Newman, "on the whole, less as major works than as interesting portfolio sketches and studies in varieties of chamber music texture. Each of them had passages of fine imaginative quality, but preoccupation with problems of technic and of timbres seemed to divert the composer every now and then from the real business of organic development. The horn octet opened excellently; the *cavatina* of the concerto had some moving moments; and both imagination and craftsmanship were evident in the threnody of the bassoon octet, in which Bax almost succeeded in ridding our minds of the somewhat comic associations of the bassoon as a solo instrument. But in the main portion of each of the three works the linking up of the seminal ideas tended to become rather sketchy."

The Griller Quartet, Harriet Cohen, pianist, Maria Korchinska, harpist, and such crack wind-players as Aubrey Brain (horn) and Frederick Thurston (clarinet), officiated.

Again we had an entire program of the works of Sacheverell Coke, an English pupil of Rachmaninoff. There were a piano sonata, played by Charles Lynch, a cello and piano sonatina, played by Alan Morton and the composer, and songs sung by Barbara Welby. I am assured that here is a serious and really promising creative personality, who is not a pale copy of his teacher. "Earnest desire towards consistency in working out initial ideas," "earnestness of style" and "romantic feeling" are credited to Mr. Coke by responsible critics.

A Pianistic Avalanche

A pianistic avalanche has broken over us with a suddenness which makes anything but brief mention impossible. Petri's second recital brought us more brilliant Liszt, also Mozart, Brahms and Busoni. Brailowski's flawless and sensitive playing of twelve Chopin etudes was an outstanding feature of the week, and roused the Queens Hall audience to a high pitch of enthusiasm. Ignaz Friedman gave a demonstration of his famous *rubato* style both in Chopin and Schumann; and François Lang presented a decidedly French view not only of Schumann but Beethoven as well. A pianist with a "personality."

Of the younger generation we also had Kurt Appelbaum challenging the world with Beethoven's op. 106 and Schubert's B flat sonata; Louis Kentner making a serious impression with Schumann (Schumann being very much *en vogue*, it seems); and Poldi Mildner reeling off everything from Bach to Liszt with Viennese ease. Many other ladies, more or less her seniors, also held forth, among them established favorites like Katherine Goodson (Beethoven, Brahms, Chopin) and Harriet Cohen (eighteenth century music including a "rediscovered" Haydn sonata); fervent aspirants to fame like Helen Perkin, who has given three prodigious programs, including works of her own; Ray Lev, whose vitality and versatility are remarkable; and Vitya Vronsky, who makes a formidable team with her equally youthful husband, Victor Babin.

Violinists Going Mozart

Otustanding violin recitals have been given by Bronislaw Hubermann, Henri Temianka and Samuel Dushkin. Huberman, playing and conducting a chamber orchestra, presented two Mozart rarities—delicious gems—an adagio in E major (K261) and a rondo in C major (K373), besides Bach and a Beethoven sonata (this last with Jakob Gimpel). Temianka, also with the assistance of a self-conducted orchestra, gave an all-Mozart evening which delighted the cognoscenti, and justly so, for it showed us a fine artist and a musician with real intelligence. Dushkin, with Max Pirani, pianist, gave us some admirable Schumann (A minor sonata), Mozart and lesser adornments.

Airs For Cello

In the cello department Beatrice Harrison did Kodaly's solo sonata as well as more orthodox fare. We also heard a new prodigy, Aubrey Rainier, aged twelve, whose mastery of the instrument is such that sonatas by Eccles and Weber, and Saint-Saëns' first concerto presented no apparent difficulties. Moreover, he displayed a consistently beautiful tone.

—And Singers

Singers of the past fortnight included Jarmila Novotna, Czech operatic artist, who practically confined herself to arias; Ria Ginster, who stuck to Lieder from Schubert to Othmar Schoeck (Swiss); and Maggie Teyte, who finished her series with a French program (assisted by Betty Humby, pianist), after having given a really delightful evening of songs and duets with Joan Cross.

Two American singers were also heard. Maurice Ames, mezzo-soprano, displayed a voice of good quality and power and a spontaneous style in a varied program. Jules Bledsoe, Negro baritone, whose voice is terrific, used it with devastating effect on some tender classic plants; but made amends in Negro songs at the end.

Warren Lee Terry Under Neill Management

William H. Neill, Jr., announces that he has signed up for his management Warren Lee Terry, tenor. Mr. Terry is noted in three fields. As a tenor, he has sung in forty light and grand operas; he also has had wide experience as a stage director of musical projects; and he gives lecture-recitals of Gilbert and Sullivan. Mr. Terry has been for the past few seasons stage director as well as singer at Chautauqua, N. Y., for the opera season.

Fritz Reiner Sails for European Engagements

Fritz Reiner sailed for Europe on the SS. Normandie, December 26, to conduct German opera during the Coronation Season at Covent Garden in London and to fulfill a heavy schedule of concert and broadcasting engagements with leading orchestras in Rome, Budapest, Vienna, Florence, London and Stockholm.

Mr. Reiner, who is head of the orchestra and opera department of the Curtis Institute in Philadelphia, has completed an active season in this country, having conducted the first five broadcasts of the Ford Hour, directed the Wagnerian performances of the San Francisco Opera, and made guest appearances with the Detroit Symphony Orchestra.

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Flagstad's Valkyrie Cry Tops Concert Of Stirring Calibre in Birmingham

Civic Orchestra Has Local Boy Singer as Guest Artist—Alabama College Sponsors Elaborate Music Festival

BIRMINGHAM, ALA.—The voice of Kirsten Flagstad flooded Phillips Auditorium with melody on a recent Saturday evening, thrilling an audience that packed the house and drawing from them prolonged and vociferous applause. The singer, presented under the auspices of the Birmingham Music Club, first proved her superb artistry in a group of Lieder by Strauss. In her native Norwegian tongue she revealed exquisite lyric tones and true emotion in several Grieg numbers, and two songs by Jordan. The artist rose to superb dramatic heights in the Wagnerian excerpts, Elsa's Dream from Lohengin, and Sieglinde's air from Act I of Die Walküre. In response to long and demanding applause she gave several encores, the last one being the stirring cry of the Valkyries, which aroused the audience to wild enthusiasm. Edwin McArthur was her expert accompanist, giving every possible assistance and support through the entire program. He played every number, even the encores, from memory.

CIVIC ORCHESTRA CONCERT

The Birmingham Civic Symphony Orchestra presented its second concert for this season before an audience that braved a driving rain to attend. Even then the attendance was large, showing but little diminution in size and they were rewarded with a beautiful program ably performed.

The soloist was Arnold Edmunds, baritone, a Birmingham boy, the son of Dr. Henry M. Edmunds, pastor of the Independent Presbyterian Church, in this city, who is now residing in Chicago where he has been a student of voice for several years. Young Edmunds was given a rousing welcome to his native city by a host of friends and admirers, who reveled in the richness and beauty of the young artist's voice tones. His voice was large, full, and used with artistry. His first number was the aria from Verdi's Un Ballo in Maschera, Eri tu che macchiavi. Others were Pilgrim's Song (Tschaikowsky); Zueignung (Strauss); Vale (Russell): and the Morning Hymn (Henschel), all with orchestral accompaniment. But the audience was not satisfied, and persistently demanded an encore. Mr. Edmunds returned, and with Dorsey Whittington playing the accompaniment on a piano in the wings, sang MacGimsey's From the Land of Degradation.

The orchestra began its program with the delicately beautiful music of the prelude to Tristan and Isolde. Noel, by Chadwick, furnished a seasonable American number, pleasing and melodious. The Rakoczy March of Berlioz was given a spirited interpretation, closing the first half. The symphony was Beethoven's A major (No. 7). This was a challenge to the young organization, and it met the test successfully. The reading was authentic and skillfully done, arousing enthusiasm for both the orchestra and its conductor. Ottokar Cadek, concertmaster, played the violin solo in the Tristan music with particular appeal.

The Handel Choral Society (Harold Biard, director) was heard in a fine presenation of Frederick Cowen's cantata, The Rose Maiden, sung at the First Methodist Church. The ensemble work of this choral group is excellent, and gave evidence of careful rehearsing. In the grand finale they rose to a strong climax that elicited warm applause from the audience. Soloists were J. E. Turbeville, Frank Wilson, Chester Moates, Hackworth Judd, Harold Biard, Ruth Scott, Leona Allen, Ruth Peterson.

The Brahms Society of the Birmingham Music Club presented Beverly Hester, pianist, and Ivan Rasmussen, baritone, both of the faculty of Judson College, Marion, Ala., in concert at the Conservatory Concert Hall. Miss Hester is a brilliant young pianist, and delighted her audience with selections from Godowsky, Weber, Chopin, Strauss, Albeniz, Debussy, and Ravel. Mr. Rasmussen revealed a fine baritone voice, excellently controlled, in the aria Non Piu Andrai from Mozart, and songs by Hugo Wolf, Strauss, Carpenter, Quilter and Campbell-Tipton. The concert was well attended.

ALABAMA COLLEGE HAS MUSIC FESTIVAL

Eight prominent musicians, representing Birmingham, Mobile, Tuscaloosa, and Chicago joined the College Glee Club at Alabama College, Montevallo, for a three-day musical festival in December. The first concert of the festival was given by the Cadek Ensemble of Birmingham, whose members are Ottokar Cadek, first violin; Lillian Cadek Dame, of the Chattanooga Conservatory, viola; Harold Cadek, also of the Chattanooga Conservatory, cello; and Lois Green Seals, Birmingham, piano. Their program comprised the Dumky Trio (Dvorak); cello sonata (op. 36), Grieg; and Brahms quartet (op. 25). Handel's oratorio, The Messiah, was sung by the Glee Club of ninety-seven members, with Arnold Edmunds, Chicago, baritone soloist; Virginia Crowder, Birmingham, soprano; Ann Roberts, Mobile, contralto; and J. B. Laster, Tuscaloosa, tenor. Horatio Parker's pageant, The Dream of Mary, ably presented, closed the festival. H. D. LeBaron, college director of music, directed.

Few local concerts have revealed such artistry as did that of John and Martha Light, tenor and soprano, respectively, and Hester Deasy Wulffaert, pianist and accompanist, in an evening of charming music presented at the Woodlawn High School Auditorium under the auspices of the Warblers Club. John Light is director of the Warblers Club and of Boys Glee Club at Woodlawn High, and the concert was under the direction of Leta Kitts, supervisor of music for the Birmingham public schools.

Their program opened with a duet, Un di felice (Traviata); then followed a group of tenor songs by Hugo Wolf, Dvorak, Tschaikowsky, and a Puccini aria, sung by John Light. Martha Light, soprano, sang a group of classics by Saint-Saëns, Debussy, Respighi, and a Verdi aria, her brilliant voice rising to dramatic heights. Hester Wulffeart revealed excellent piano playing and fine musicianship in the concert etude in F minor, by Liszt. John Light's second group included delightful lyrics by Quilter, Manney, and Lehmann's Ah, Moon of My Delight. There was another group by the soprano, ending in a brilliant climax with La Forge's Song of the Open. The program closed with the duet, Vogliatemi bene (Puccini).

OTHER MUSICAL EVENTS

The first of a series of Sunday Twilight Musicales for this year, offered by Kappa Circle of Omicron Delta Kappa at Birmingham-Southern College, presented Edna Gockel Gussen, pianist, in concert. Mrs. Gussen played a sonata by Marcello; variations and fugue on a theme of Handel, by Brahms; and numbers by Mendelssohn, Schubert, Chopin, Griffes and Percy Granger.

The Birmingham College of Music (Guy C. Allen, director of faculty) presented Mrs. John Vincent, violinist, member of the faculty, in concert at the college before an appreciative audience. Mrs. Vincent returned last summer from a year's study in Europe, where she was a pupil of Georges Enesco, in Paris. For two years she was a member of the junior faculty at the New England Conservatory of Music.

Birmingham churches celebrated Christmas with unusually lovely music this season. The Candlelight service by the choir of the Independent Presbyterian church was an elaborate production.

The Birmingham Music Club celebrated Alabama Day with a program by Alabama composers at the College of Music. The event featured particularly Matilde Bilbro, gifted Alabama composer, whose works are widely used by the teaching profession. Miss Bilbro is spending the winter in this city, and teaching classes in composition and harmony. Other Alabama music writers represented on this program were Guy C. Allen, whose sonata was played by Beth Ferguson, Edna Gockel Gussen, Mrs. W. C. Vail, and Beth Ferguson.

The Birmingham Music Teachers Association held its December meeting at the Forbes Salon, with Lowela Hanlin in charge of the program. Kathleen Sowerby Martinson sang a group of songs, accompanied by Leona Golden.

Byron Riggan, soloist of the Apollo Boys Choir, was presented in concert at Howard College. He is a gifted boy soprano, and was heard to advantage in such songs as the Swiss Echo Song, One Fine Day from Madam Butterfly, The Maids of Cadiz, Scott's Lullaby, Schubert's The Hedge Rose, and The Blue Danube. Coleman Cooper, director of the Apollo Boys Choir, has left for New York.

A. G.

ADDISON JONES, pianist, was soloist with the Youngstown (O.) Symphony Orchestra, under the leadership of Carmine Ficocelli, on November 29.

Mildred Howson Hartley's Engagements

Mildred Howson Hartley was soloist for the newly reorganized choral association of the Hollis Woman's Club at Hollis, L. I., N. Y., on December 16. Mrs. Hartley has the lowest voice of the eight singers in The Soloists Ensemble, an organization which sang before the Jamaica Musical Society on December 30 and at the Queens General Hospital on December 29 for the benefit of the patients.

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Local Debut of Robert Casadesus Is Feature—Resident Orchestra in Christmas Program

TORONTO, CAN.—Always highly intelligent of concept, interestingly novel in effect and charmingly vivid of personality, Edythe Shuttleworth gave a delightful recital, Vignettes of Song, at Eaton Auditorium on December 9. The winsome mezzo offered widely varied and unhackneyed classics, German lieder, Italian arie, French songs and English, sung with frequently extremely beautiful tone, although at her best in more spirited numbers. Each group was presented in a different though always gorgeous costume (about 1830). Weldon Kilburn played accompaniments with customary finish, and contributed appropriate soli.

WOMAN PIANIST HEARD

Margaret Brown, one of our gifted Canadian women pianists, was the artist chosen by the Women's Musical Club for their local concert on December 10, at Hart House. The straightforward, unaffected personality of this player was in tune with the direct sincerity and simplicity of her art, and the evident pleasure she derived from so completely pleasing her overflowing audience. Dignified Bach, melodious Gluck, a pensive Beethoven were followed by a rather triumphant and decidedly happy Schumann sonata in G minor. Her Pinto Memories of Childhood was charming, her Rachmaninoff prelude G major so exquisite that its repetition was demanded. Brilliantly grand was the Dohnanyi Naila Waltz.

ROBERT CASADESUS' RECITAL

That night at Eaton Auditorium introduced to Toronto the French pianist, Robert Casadesus, a master performer of masterly works. Six Scarlatti sonatas, simple in their crisp classical effect, were nevertheless miracles of execution, and those thirty-two variations of Beethoven assumed palpitating tone colors. The Schumann Papillons (Op. 2) and still more the Chopin ballade (Op. 23) were tremendous in their technic, and overwhelming in their oceaned waves of tone and profound psychological and emotional surges, yet never descended to what might by the most austere be called in the least sentimental. Six Debussy preludes were strikingly and magnificently pictured: La Cathedrale Engloutie plumbed new, sombre depths as Les Collines d'Anacapri reached new gleaming peaks; Feux d'Artifice, crackling and sparkling and setting a-whir dazzling wheels of sound, closed the rich program *proprement dit*, though the munificence of the artist's encores further prolonged his large audience's delight.

CANADIAN SINGERS' GUILD

The Choristers of the Canadian Singers' Guild, that extremely fine organization whose work has well earned high reputation throughout the Dominion as well as in the United States, gave a sweeping demonstration of its uncanny powers at Eaton Auditorium on December 12. A program of high musicianly merit was sung, under the baton of Walter Bates, in which the voices blended with extraordinary homogeneity and exquisitely refined shades. Mr. Bates has been stoutly seconded by Jane Sugden in his work with these singers, work both unstinted and illumined. Ruth Ray, with Weldon Kilburn at the piano, was assisting artist, playing many fine violin selections.

SYMPHONY ORCHESTRA

The Toronto Symphony Orchestra on December 15, packed Massey Hall to hear its annual Christmas Box Concert, consecrated to seasonable frivolity. One amusing feature was the Haydn Surprise Symphony, which included an impersonation by Lillian Sparling of Mae West to lure away many of the players, and ended with the assassination of Sir Ernest MacMillan. The merry-minded conductor returned later however, though as Santa Claus, and conducted again, notably his own Cinderella Overture and Otto Cesana's Negro Heaven. Donald Heins was the clever master of ceremonies. Murray Adaskin was irresistibly ludicrous as a guest conductor *à la* Charlie Chaplin. Carols were sung by the throng, and numerous other novelties caused much fun and laughter.

DANA ENSEMBLE

The Dana Ensemble, an accomplished Polish quintet of four male voices and a versatile instrumentalist, came to Eaton Auditorium on December 16, and presented a program of a type never heard here before. The finished skill and taste of these five is such that they can indulge in all sorts of musical oddities without ever offending the most fastidious. Liberal use of the falsetto voice and other vocal antics, burlesque gestures and facial play, even imitation of the noises of a railway express, all these effects and many more remain with them a matter of true artistry. And of course their serious numbers are beautifully and movingly done.

On Thursday afternoon Massey Hall was besieged by youngsters for the Children's Christmas Party. As on Tuesday, carols were sung. Crackers were thrown to the juvenile audience. And other items were repeated, including the Surprise Symphony, suitably without this time concluding with the murder of the conductor. B. P.

Christmas Music in Ypsilanti

YPSILANTI, MICH.—The annual concert of Christmas Music was given on December 11 by the Normal College Choir under the convincing leadership of Frederick Alexander. As in past years, the concert opened with a prelude of three carols sung by different groups of children who had been trained by Dr. Alexander's pupils.

The Normal College Choir opened its part of the program singing Palestrina's Adoremus te, in which Dr. Alexander's masterful training showed at once and never disappeared throughout the concert. Four Russian church compositions followed, including the Gospodi pomilui, which the audience demanded be repeated. Then were offered charming English, German and French carols which were sung beautifully. The Three Kings by Healey Willan and The Holly and the Ivy from the old Coventry Nativity Play had to be repeated in order to satisfy the audience.

As an interlude, John Challis played on an ancient recorder and offered three selections from a Bach English Suite on a harpsichord which he had built himself. The concert came to a close with the choir singing the Et incarnatus and Sanctus from the Bach B minor Mass. The choir is not as large as some Dr. Alexander has developed in the past, but out of it he got marvelous results. A. McL. T.

Saskatoon Musical Season Thriving

Symphonic and Recital Events Hold Much Interest—New English Singers Appear—Club Activities

SASKATOON, CAN.—Superior artistry and interpretation marked the singing of the New English Singers at the Conservatory Club's second concert. Their intonation was always true and their musical expressiveness was invariably in consonance with the best traditions of madrigal singing. Their program embraced madrigals by Weelkes, Gibbons, Wilbye and Morley; duets and airs by Purcell and four folk-songs arranged by Vaughan Williams and Arthur Warrell. An interesting sidelight was the lute songs by Bartlett and Dowland, sung to Nellie Carson's lute accompaniment.

At their opening program of the season, the Saskatoon Symphony Orchestra, (Arthur Collingwood, conductor) gave the Schubert Unfinished symphony and smaller works by Mozart, Mendelssohn, Tschaikowsky and Strauss. Dorothy Overholt was the soloist in a Haydn violin concerto. The second program included Mozart's Haffner Symphony, Sibelius' Valse Triste and Finlandia and several smaller compositions by contemporary composers. On both occasions the orchestra played with marked precision and tonal beauty. Six concerts with assisting artists have been arranged for the new year.

Doris Killam, pianist, recipient of this season's Musical Art Club travel scholarship, appeared in recital at The Bessborough. The recitalist excelled in the delicate and poetical Galuppi sonata in D, the Chopin impromptu in A flat, etude in C sharp minor and ballade in G minor. In the Handel-Brahms variations, there was fullness of tone, while authority and clarity of tone marked the playing of Danse d'Olaf, March from The Love of Three Oranges and Lizst's twelfth rhapsody. Helen Davies Sherry, soprano, in a group of Engilsh songs displayed a rich and powerful voice. Arthur Bates furnished excellent accompaniments.

Dean Arthur Collingwood addressed the Music Teachers' Association on Examiner's Expectations. The speaker briefly outlined the essential requirements of examinations conducted by the Western Board of Music at the Universities of Manitoba, Saskatchewan and Alberta.

At the December meeting of the Women's Musical Club, Mrs. C. D. Mitchner read a paper on Humor in Music. Several interesting numbers were given as illustrations. In commemoration of the Stradivarius bicentenary, the Musical Art Club had a program of seventeenth century music. Dorothy Overholt presenting a paper on The Violin.

Recent studio programs have been given by pupils of the Palmer School of Music, Marjorie Wilson, Evelyn Eby, Lavina Elsley, Reginald Bedford, Thomas Austen and Bruce Bennett. A study and performance of Bach's Well-Tempered Clavichord comprised three programs at the Lyell Gustin piano studios. L. G.

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Mrs. Eckel Presents Geraldine Kress

BUFFALO, N. Y.—On December 7 Mrs. John Leonard Eckel gave the fourth of eight programs on History and Appreciation of the Violin, presenting Geraldine Kress, violinist. This series has been attended by capacity audiences, arousing increasing interest and enthusiasm.

Mrs. Eckel gave a talk on the artistic lineage of violinists, beginning with the schools of Corelli and Tartini, and tracing their pupils down to the virtuosi and teachers of the present day, including Elman, Heifetz and Kreisler.

The compositions played by Miss Kress included the sonata in D major (Nardini), concerto in A minor (Viotti), caprices (No. 13 and 20) (Paganini), Serenade and Heart of Harlequin (Drigo-Auer), Capricceuse (Elgar), La Gitana (Kreisler), and Introduction et Tarentelle (Sarasate). From the first note Miss Kress created an atmosphere, detached and ethereal. She vivified and idealized everything she played, and won the close attention of her listeners. She showed no mannerisms, nor striving for effects. Encores included Serenade Espagnole and Londonderry Air. Maria Kress accompanied her daughter with unity and sympathy.

L. H. M.

GERALDINE KRESS

CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND.—Carlton Cooley, principal viola of the Cleveland Orchestra and member of the faculty of the Cleveland Institute of Music, introduced Vaughan Williams' new suite for viola to Cleveland when he appeared on the third faculty recital of the institute season on December 9. He was assisted at the piano by Lawrence Stevens of the piano faculty. Another English composer on Mr. Cooley's list of numbers was Frederick Delius, represented with his sonata (No. 2) in C. Cooley also played the Brahms sonata (op. 120) in E flat and sonata (op. 15) by Paul Juon.

Nevada Van der Veer, contralto, was second on the institute series of faculty recitals, November 18. She is head of the voice department at the Cleveland conservatory. Mme. Van der Veer sang Frauenliebe und leben by Schumann, a group of Beethoven songs, three modern French songs, and Erda's Warning from Wagner's Reingold. The role of Erda is one in which Mme. Van der Veer appeared with the Philadelphia Opera Company.

As initial recitalist of the series in October, Arthur Loesser, associate head of the institute piano department, gave a pre-view of his New York Town Hall recital, performing five seldom heard Scarlatti sonatas, and works by Godowsky, Albeniz, Cesar Franck, and Dohnanyi. Added to his teaching duties, Loesser has a full season of recitals in and out of Cleveland, together with his new post as writer of program notes for Cleveland Orchestra programs.

Institute artists to be on future faculty programs include Emanuel Rosenberg, tenor; Alice Chalifoux, harp; Edward Buck, cello; Beryl Rubinstein, piano; Victor de Gomez, cello, Josef Fuchs, violin.

Curtis Institute of Music

PHILADELPHIA.—The weekly Wednesday afternoon broadcasts of the Curtis Institute of Music continue over the Columbia network. On December 9, a Liszt Anniversary Program was given, presenting Barbara Thorne, soprano; Jorge Bolet, pianist; and Ethel Evans, accompanist, in the Liszt arrangement of Bach's fantasie and fugue in G minor, three Liszt songs, and four piano pieces. Students in chamber music of Dr. Louis Bailly furnished the December 16 broadcast, presenting the Mozart quintet in A major for clarinet and string quartet, played by Abe Portnoy, clarinet, and a quartet made up of Julius Schulman and Rafael Druian, violins, Samuel Singer, viola; and Herman Grosser, cello; and the Mendelssohn piano trio, (op. 49), featuring Annette Elkanova, piano, Frederick Vogelgesang, violin, and Leonard Rose, cello. The participants on December 23 were Richard Purvis, organist, in music by Bach and Dupre and an improvisation on three carols; a chorus which sang Christmas music by Holst, Jewell and Stokowski and traditional numbers of many lands; and Miss Thorne, singing Sleep, Holy Babe by McCollin. Sylvan Levin conducted the chorus.

Art Center Music School

DETROIT, MICH.—The first week in December was one of special activity for the Art Center Music School (Edward Bredshall, director). A musicale was held on Wednesday, when Bernard Heiden played two sonatas for harpsichord by Scarlatti and a composition of his own for violin and piano with Joachim Chassman. A Bach sonata for harpsichord, flute and violin was played by Mr. Heiden, John Wummer, flute, and Mr. Chassman. A suite for two pianos by Rachmaninoff and five Brahms waltzes were performed by Dorothy Kemp Roosevelt and Loraine McDonald, pupils of Mr. Bredshall. Dorothy Jaeger presented a group of junior pupils, and Evelyn Gurvitch presented Viola Juntu in piano recital.

Clarke Conservatory of Music

PHILADELPHIA.—Dorothy Ruth Stout, pupil of Margaret Chambers, gave a piano recital on December 12 at the auditorium of the Clarke Conservatory of Music. On her program were the sonata in C of Haydn, Inventions by Bach (C major, D minor, A minor and B flat major) Rebikoff's Pictures for Children, and the March of the Little Tin Soldiers by Pierné.

Friday Afternoon Club Program

A musicale was given by Lois Bannerman, harpist, and Lorna Wren, flutist, for the Friday Afternoon Club at the Hotel Bossert, Brooklyn, on December 18. Harp solos were by Handel, Samuel-Rousseau, Salzedo, Saint-Saëns, Grandjany, Pierné and Debussy; pieces for flute and harp by Pessard, Massenet, Godard, Debussy, Jacquet, Gounod and a traditional Cantique de Noel. Miss Bannerman disclosed sound musicianship and a good sense of contrast, aided by an able technic and mellow tone. Miss Wren's selections were delicately interpreted, displaying accuracy of tempo and clarity. The ensemble of the two instruments was well blended.

S. P.

Studio Notes

IRMA SWIFT

Irma Swift presented The Angelus Quartet, for the first time on the air, on the Golden Rule Program over WJZ and a coast to coast hook-up. The members of the quartet are: Edward Angelery, who has returned from singing at the Texas Centennial; William Pilcher, tenor soloist at the First Presbyterian Church, New York, who has appeared in several musical shows; William Aubin, baritone soloist at The Holy Trinity Church and Temple Emanu-el (who has taken leading parts in Gilbert and Sullivan productions and is often a featured soloist on WEAF; and Joseph Kohler, bass-baritone, recently heard in a New York recital at Steinway Hall. Rollo Hudson, conductor, composer and pianist, is the arranger and accompanist for the quartet.

EDITH GAUDENZI

Martha Vaughn, artist-pupil of Edith Gaudenzi of New York, is active in Hollywood, Calif. Among her recent engagements was one in the Petrie Artists Series at Trinity Auditorium. Raymond McFeeters was her accompanist.

(*Continued on page 24*)

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STUDIO NOTES

(Continued from page 23)

MRS. A. THEODORE GAILLARD

At Mrs. Gaillard's fifth studio musicale on December 4, Grace Goldstein, ten years old, was presented in the second half of the program, playing ten pieces of Kuhlau, Mozart, Grieg and a modern group with fluency, she received the prize award and the medal given to a pupil who plays a program of ten or twelve pieces creditably from memory.

Pupils taking part in the first half of the program were Bobby Schmitz, Florence McCarthy (for the first time), Grace Grossman, Judith Jacobson, Leona Knopf, Dorothea Schmitz and Pearl Nelson.

At the sixth musicale on December 18 the program was given by fifteen pupils, four of them appearing for the first time before an audience. Outstanding in agility and musical quality was the work of June Schwartz, playing the Durante E flat waltz with smoothness and charm; Phyllis Berlin, who played the two movements of the Beethoven sonata (op. 49, no. 2). and Sinding's Sounding Waves; and Leona Knopf, who interpreted an arrangement of The Swan of Saint-Saëns with beautiful tone, followed by Duvernoy's Rapid Fire, an achievement for such a little girl. Pearl Nelson did well with the Chopin Etude (op. 10, No. 8).

Others on the program who gave a creditable performance exhibiting surety of memory, good tone and shading, were Bobby Schmitz, John Schmitz, Grace Grossman, Hortense Jacobson, Murray Solomon, Bill Dinsmoor, Frances Dinsmoor, Esther Knopf, Emma Affronte and Adele Levin. B. F.

EDWIN HUGHES

Recent concert activities by pupils of Edwin Hughes include a performance of the Beethoven C minor concerto with the Colorado Springs Orchestra by Grace Stevenson Powers, and recitals in Birmingham, Ala., by Evelyn Miller, and at the Pennsylvania State Normal College by Thomas Jacob Hughes.

A. VERNE WESTLAKE

Activities of artist-pupils from the Dr. A. Verne Westlake Studios, New York, include the following: Irene Hampton made her New York debut at Town Hall last February 5, and has played at concerts since. Eva Lynne Booth appeared in a debut recital in Town Hall on November 25, and has other engagements to follow. Grace Harrington in June (she was then eight years of age) won highest National honors in the Young Artist Department of the National Piano Playing Tournament, and gave a recital in Aeolian Hall the same month. She appeared as soloist with the Jersey City Symphony Orchestra on December 11, playing the Mozart concerto in D. Manfred D'Elia was soloist with the Ramsey (N. J.) Symphony Orchestra, playing the C major concerto of Beethoven. Hortense Yule appeared in numerous concerts in Seattle, Bellingham and other cities on the Pacific Coast. Annette Westlake, pianist, is heard regularly over W.I.P., Philadelphia. Ena Engstrom has given recitals in Aeolian Hall, Tenafly, N. J. Frances Boyd Derbyshire has offered numerous recitals in Westwood, N. J., and Nyack, N. Y. Angelina Leanza was soloist for the Italian Society, and in Master Institute Hall, and Aeolian Hall, New York. Earle Hulin was awarded high honors by Sir Granville Bantock of Trinity College, London; he also offered lecture-recitals at Nyack and Piermont, N. Y. George Armstrong appeared in lecture-recitals of Bach and Debussy works, and is preparing data for his American concerts in Paris. Cora James performed the Schumann concerto at Aeolian Hall, New York. Maurice Dell will be soloist at the Tuesday Morning Music Club, at Nyack, N. Y.

JEAN SKROBISCH

Anna Skrobisch, daughter and vocal pupil of Jean Skrobisch, tenor and teacher, was heard in a song recital in three languages at a Steinway Hall, New York, studio on December 20. The young girl makes a pleasant impression of combined voice and singing ability. Since she first appeared in public, she has further developed her full tones of dramatic timbre, coupled with a musical nature and intelligence. At Steinway Hall, she sang four songs in German (Schumann, Schubert and Elsenheimer) and next gave four French chansons; then came Lieder by Schubert, Brahms and Reger, which were beautifully done. Songs by the Americans Nevin, MacFadyen and Logan brought the recital to a pleasant conclusion. Josef Adler at the piano was of vast aid. F. W. R.

FRANCIS ROGERS

Eleanor Brownell, soprano, and William Gephart, baritone, artist-pupils of Francis Rogers of New York, gave a recital at the Studio Club, New York, on December 15. Marianne Dozier, contralto, is to sing an entire program there on January 24.

MELANIE GUTTMAN-RICE

The season's first monthly musicale at the New York studio of Melanie Guttman-Rice took place on December 13. Cecile Miller, soprano, Ellen Reep, contralto, and Merrill Dames, tenor, were heard in a program of songs. Several songs of each singer's native land were included. Mrs. Miller, a Viennese, sang folksongs at that city; Miss Reep, songs by Grieg in Norwegian, and the tenor, Mr. Dames, offered Negro spirituals. All three singers are engaged professionally. Mrs. Miller is soloist at the Temple Emanuel, Mr. Dames sings at Riverside Church, and Mrs. Reep is active in recital work, having appeared at the St. Regis Hotel for Mu Phi Epsilon and at that sorority's national clubhouse, and for the Music Teachers Association in Washington, D. C. She was contralto soloist at a performance of The Holy City by Gaul in Great Barrington, Mass., and is engaged to sing there in Elijah in February.

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WILLIAM PENNY HACKER,
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ABRAM KAROL
was soloist at a recent concert of the Philadelphia Civic Symphony Orchestra (Dr. Emil Folgmann, conductor) at Irvine Auditorium, Philadelphia. Mr. Karol played Lalo's Symphonie Espagnole.

CECILE HELLER MILLER,
soprano, appeared with Sam Fernon, violinist, and Mme. Herrand, lecturer, on December 7 at the concert hall of Temple Emanuel, New York, in a benefit concert for Braille Institute. Evelyn Bloch was the accompanist.

ALMA K. WRIGHT'S
Christ Child Night, a Christmas song, with words by George Elliston, was featured at the recital, given by Florence B. Wheeler at Douglaston, L. I., on December 13. Mrs. Wheeler gave an all-request program. Assisting her at the piano was Mrs. Wright, who also played several solos.

THE TUDOR GROUP
of the New York Madrigal Society recently appeared in New York before the Musicians Club at the Hotel Plaza, at the Morningside Club and in their own concert (December 20) at the Hotel Biltmore. Marguerite Potter, founder and director of the Madrigal Society and instigator of the Tudor Group, is shown in the center of the front row.

JOSEPH J. KLEIN,
vocal teacher and musical director of Glendale, Calif., presented The Messiah, at the First Baptist Church on December 23 with Zaruhi Elmassian, soprano; Clemence Gifford, contralto; Russell Horton, tenor; and Alexander Kisselburgh, bass, as soloists. A chorus of 125 singers was heard. (Photo by Ralph W. Browne.)

LAWRENCE POWER
as Des Grieux in Massenet's Manon. Mr. Power is in his third year with the New York Hippodrome Opera. Among his recent appearances outside of New York City was one in Ridgewood, N. J., where he sang with Annunciata Garrotto in excerpts from Faust. The next evening he took the role of the Duke in Rigoletto at Springfield, Mass., with the New York Grand Opera Company.

ROSE DIRMANN,
lyric soprano, appeared as soloist in Handel's oratorio Judas Maccabaeus on November 29 at the First Presbyterian Church, New York. Miss Dirmann also was a soloist with the Mendelssohn Glee Club in its last concert at the Waldorf-Astoria Hotel on December 15. She is under the management of Richard Copley.

MILDRED DILLING,
harpist, has returned from engagements in West Virginia and North Carolina. Miss Dilling will be soloist with the Indianapolis Symphony Orchestra on January 12 with Frances Blaisdell, flutist. She will play the Mozart double concerto in C for flute and harp, also the Introduction et Allegro by Ravel for harp, flute, clarinet and strings. On January 7 Miss Dilling will give a recital at the Chicago Women's Athletic Club and also appear in the evening at New Castle, Ind.

GEORGIA GRAVES
will appear in recital at Kimball Hall, Chicago, Ill., on January 26. The contralto was heard in The Messiah with the Chicago Apollo Club on December 28. January 10 she is to be soloist with the Denver Symphony Orchestra. (Photo by Chidnoff, N. Y.)

(See Inside Front Cover for Additional News Pictures)

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